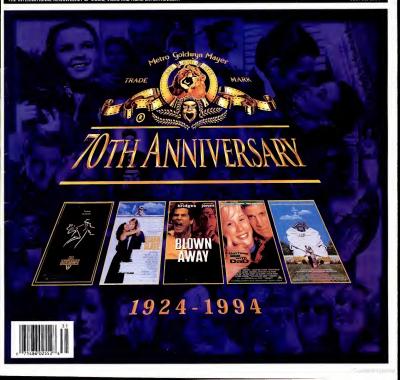
THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

JULY 30, 1994



THE FUTURE









Looking To The Future And Looking To The Stars!

We're unveiling a massive slate of major star-powered titles!

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- Clean Slate's theatrical campaign created over 300 million impressions and huge awareness!



PREBOOK: September 28 STREET DATE: October 19

METRO - GOLDWYN - MAYER overs 1 ZANUCK COMPANY more to MICK JACKSON DANA CARVEY VALERIA GOLINO "CLEAN SLATE" JAMES EARL JONES KEVIN POLLAK MICHAEL MURPHY -- MICHAEL GAMBON -- ALAN SILVESTRI -- THE HUMBER MYERS PRISCILLA NEDD-FRIENDLY, A.C.E. MAN THE NORMAN REYNOLDS INCOMPRESSOR AND REW DUNN, B.S.C. SHARE ROBERT KING RICHARD D. ZANUCK ... LILI FINI ZANUCK MICK JACKSON



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Rental Profits! PREBOOK: September 28

Tap Into

STREET DATE: October 19

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IN THE NEWS Laurie Anderson Sees "Red" On Warner

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JULY 30, 1994

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

A&M, Myrrh Build Grant's 'House' On Solid Ground ■ BY DEBORAH RUSSELL

LOS ANGELES-The foundation supporting Amy Grant's forthcom-



music stalwart A&M. A&M begins priming fans for the Aug. 23 album release on Tues-day (26), when the single "Lucky One" hits top 40 and AC radio. A&M is hoping to duplicate the (Continued on page 134)

Indie Labels Vie For Asian Niches Changes Abound In Burgeoning Market BY ADAM WHITE

SINGAPORE-Independent record

companies want their share of Asia's booming \$1 billion music business.



goal through various new business relationships and by broadening their

This appears to be one of those win-win trends. Indies within Asia want to license more international

repertoire, while indies from elsewhere are looking for ways to tap into the world's fastest-growing economies. Among the significant developments:



 Ad hoc partnerships between like-minded Asian independents are on the rise. For example, Form Private of Singapore gained regional rights to Prince's "The Most Beauti-ful Girl In The World." then sublicensed it to a network of fellow indies

not have its own affiliates. International repertoire in such nres as new age, blues, R&B, jazz, folk, and classical is making incre-



mental gains away from the pop mainstream increasingly dominated by the majors. Taiwan's Himalaya Records, for example, is generating business with releases from Britain's Charly Records and from Narada (Continued on page 128)

Major Labels Courting Gay. Lesbian Market

NEW YORK-As major labels

RY LARRY FLICK

continue to focus on breaking new acts via ethnically and culturally specialized markets. many are actively jockey-ing for the at-

tention of the gay and lesbian communi-

ty-a previously untapped sector that re-

portedly spends millions of (Continued on page 37)

Video Games Threatening **B Movies In Rental Market** 1992 as came rentals in video stores

■ BY SETH GOLDSTEIN

NEW YORK-A year ago, multimedia suppliers were welcomed with open arms to the annual Video Software Dealers Assn. convention in Las Vegas. Game makers, in particular, were singled out as allies in

GAME POWER HEADQUARTERS

the fight against information highwaymen. Now some home video suppliers

the benhouse

wonder whether the fox is loose in Vendors of B movies say unit volume has declined 30%-50% since

stores like MGM Video in New York. The quick return on investment that games offer-better than the B films-is considered irresistible to retailers. So while few industry observers lay the blame solely at the feet of Sega, Nintendo, and the like, many

exceed 10% of total rental revenue,

heading toward 25% for smaller

put games high on the list of culprits-along with an increase in "A" rental titles and more direct-tosell-through hits-that are cannibalizing B movie sales. Big retailers like New Jersey-

based chain Palmer Video maintain that games will never exceed 15% (Continued on page 129)

Book. Compilation Due Jointly From Marianne Faithfull

BY CHRIS MORRIS

LOS ANGELES-Book publisher Little, Brown & Co. and Island Records are mounting an ambitious cross-promotional



campaign to push Marianne Faithfull's autobiogra-phy, "Faithfull," to be published Aug. 29, and a like-titled compilation of the singer's work, due Aug.

The record label hopes the "Faithfull" promotion will help set up the March 1995 release of a new Faithfull (Continued on page 133)

Radio Discovers Channel X: **Melds Hip-Hop. Alternative** BY PHYLLIS STARK format du jour or a genuine con-

NEW YORK-A new top 40 radio format, Channel X, may soon be added to the already perplexing list of programming permutations. In recent years, the constantly evolving top 40

format has settled into three distinct groups: top 40/mainstream, top 40/ rhythm-crossover, and top 40/

adult. Channel X, also known in the industry as the "MTV format" because it combines most of the musical genres played on the video network, may turn out to be a fourth category, although it is too early to tell whether it is simply a

tonder

Already it is causing confusion among labels that don't quite know how to classify it. Stations programming the format even re-port to Billboard in different categories, KUBE Seattle, for example, is a top 40/mainstream report-er, while WHYT Detroit and WHJX Jacksonvile, Fla., are top

40/rhythm reporters.
Musically, Channel X stations
concentrate on two genres that, on the surface, appear to be polar opposites-alternative and hiphop. They also include some main-

stream pop and rock, but no met-WHYT's current playlist, for example, includes Da Brat, Sound-

(Continued on page 121)

HEATSEEKERS

69 Boyz Reach No. 1 With Rip-It Release PAGE 18

IN MUSIC NEWS

Atlantic, EMI Weave 'Tapestry' Tribute PAGE 14



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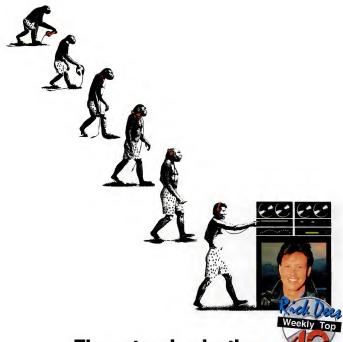
The deluxe book, Dances With Wolves: The Illustrated Story

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The nearly 4-hour version—presented in its original theatrical aspect ratio—in a letterbox format. my Analyti and Diograf are the monthmet instrument and sensor marks of the Academy of Motors Protein Aris and Sources 1994 Orion Home Video. All rights

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No. 1 IN BILLBOARD Ivan Neville Gives 'Thanks' For Voodoo

He plays rock'n'roll the way it was meant to be: lowdown and swampy, with a snarling edge and an unceremonious sense of dread and delight, kindled by a voice as undeniable as a nagging con-science. The sound of Ivan Neville on his new "Thanks" album yon International, Japanese import) and the arresting earlier "If My Ancestors Could See Me Now" (Polydor, 1988) show nothing less than the sure maturation of a roaring young lion.

'I'm a black man who's into rock'n'roll that's ratty and funky and opefully inspiring, too, the way Sly and the Family Stone, the 'Hard Day's Night' Beatles, and Larry Williams' 'Bad Boy' were for me as a kid," says the outspoken Neville, son of renowned singer Aaron Neville. "It pisses me off sometimes that there's prejudice and typecasting, even among black people, about the kind of music we're supposed to be playing and who we're supposed to do it with. I mean, Sly had a white drummer back then, and I thought that was bad! That's why I feel there's a bond that people like

Corey Glover of Living Colour and Lenny Kravitz and I have in terms of the rock'n'roll thing. Our message is that we're all born and we're all gonna die, and the rest is just icing, so we've gotta get past what doesn't matter and express the deeper

What that means in terms of Neville himself is a dedication to the underlying "creative ambition in everything he plays, the ability to "take your own part in any song or group and reap the rewards of helping make it into something bigger for everybody else

As the son of one of the most acclaimed singers ever to emerge from New Orleans, Ivan Neville was taught from the start to be a team player. He served a seven-year apprenticeship alongside his dad in the Neville Brothers band, leaving in 1981 to become a member of (the post-Chaka Khan) Rufus before embarking on the years of session work that seasoned his first solo album, "If My Ancestors Could See Me Now." One of the most distinctive and foreshadowing rock records of the last decade, "Ancestors" was produced by Danny Kortchmar and fea-

tured the personnel (drummer Steve Jordan, guitarist Waddy Wachtel) who joined Ivan that same year as the X-Pensive Winos on Keith Richards' "Talk Is Cheap" album.

"Ancestors" had a top 30 hit in "Not Just Another Girl," and also charted via Neville's duet with Bonnie Raitt on the entrancing "Falling Out Of Love," but it was the dramatic, percussive ferocity of tracks like "Primitive Man" and "Money Talks" that left a lasting impression on Ivan's peers and the man himself.

I was in debt when I wrote 'Money Talks,'" he says with a laugh, "and I'm proud I could bring something good out of that time. I love the angry lyrics ('Wake up all you dead presidents/If you were here you'd know what you represent']. But, ironically, the 'Ancestors' album was written about things I witnessed yet hadn't really lived myself. A year or two after the record was done, I stopped being an observer and wound up in the middle of those songs about heartbreak and pain. I didn't realize how open and sensitive I'd been to what was coming; I was surprised I was capable of feeling it. It's crazy, but I listened back to my own record and said, 'Damn, I should heed my words!' "

At that point, Neville had been touring with Bonnie Raitt after helping her cut her "Nine Lives" album (on which she recorded a Neville song, "All Day, All Night"), which coincided with Raitt's being dropped from Warner Bros, and undergoing the personal and artistic transformation that preceded her stunning current success. "Bonnie was always like a surrogate mother to me," he says, "and I also saw my own father turn around in that same 1989-90 period and get his own shit together, literally changing his life and career. They were amazing lessons for me." As a result, Neville shelved a 1991 album he'd been working on and decided to start

fresh with "Thanks." "The title of the new record describes how happy I felt that the last project didn't come out," he confides. "It was computerized, slick, and machine-like. 'Thanks' has more of the spirit of 'Ancestors," the humanity and the humility."

Born Aug. 19, 1959, in New Orleans, the first of three sons and a daughter by his famous father and the former Joel Roux, Ivan was christened Aaron Jr. but his name was changed when he was

6 months old. "My family realized," says Neville, "that it was a blessing and curse to be named after my father, with all the honor and pressure it would bring. Growing up on Valence Street in the Crescent City's 13th Ward, Ivan played football in the Pontchartrain Park league and attended Aaron's alma mater, Walter L. Cohen Senior High. He considered pro ball as a vocation "'til I heard James Booker on piano-I said, 'Shit, that's for

He bought his first Fender Rhodea keyboards with money earned washing dishes and working as an orderly in the Stanton Manor old-folks home on St. Charles Avenue. After winning a citywide talent contest in 1976, he formed his initial group, Ivan Neville and Renegade, and gigged frequently at the legendary 501 Club, known since as Tinitina's

Now married with a 3-year-old daughter, Neville continues as a member of the X-Pensive Winos, and also appears as keyboard player and/ or backing vocalist on eight of the 15 tracks on the Rolling Stones' new "Voodoo Lounge" album

Keith phoned me up as the Stones were recording in L.A. and said, 'Man, we want to get you in on this.' Standing in the studio singing with Mick, Keith, and Bernard Fowler was the most fun I've ever had, and I just love 'Brand New Car' and 'Baby Break

But Neville rightly believes his own best efforts consolidate the unselfish vigor of his session contributions with the tingling vulnerability of his solo work. Anyone obtaining a copy of "If My Ancestors Could See Me Now" would be astounded that a record so spellbinding in its pre-Seal storytelling could possibly have been overlooked (although it sold a respectable 175,000 units).

"Thanks" is just as revelatory—and cries out for release in this country—with tracks like "Same Old World," "Don't Cry Now (with Bonnie Raitt), "Meet Up With You," and "Hell To Tell" framing the swinging lilt of Neville's rhythmic sense as well as the almost frightening intensity of his razory tenor. Frienda Richards, Glover, and Branford Marsalis, and his dad Aaron also lend support to the latest stunning installment in an emerging lion's "lesson in how to live my music."
"These new songs," says Ivan Neville, "are about learning the

difference between happiness and pleasure, and understanding the hope people get from seeing somebody play for more than just himself. Music isn't about me, it's about us."



THIS WEEK VIVA (AND VSDA) LAS VEGAS Billboard helps attendees et this year's Video Softwa

Dealers Assn. convention get ready for Las Vegas wi e special expended section offering last-minute nev end information on the show's key events. Covered starts on page 69.

AUSTRALIA B'BUSTER'S NEXT TARGET The booming home virtee market in Australia which he

one of the world's highest VCR penetration rates. about to get e new player: Blockbuster Entertainmer which plans to have 200 stores open in the country b the year 2000. Christie Eliezer has the story. Page 4

RADIO NETS SCRAMBLE TO GO ONLINE Online computer services are becoming quite popul with the nation's radio networks. In recent months, ABI

NPR, Westwood One, end Public Redio Internetiona eech has increesed its presence on the Internet an other services. Carrie Borzillo reports.

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Commentary

Normal Treatments Insufficient For Artists

In response to Tim Collins' entreaty to incornorate asychological treatment into the music industry (Billboard, June 4), here is a review of the state of the art today, from the viewpoint of a professional who provides services and is familiar with the limitations of many recovery programs.

It is important that the entire range of services be known and made available, because providing the wrong treatment can have disastrous consequences.

In the music industry there is a proliferation of one type of treatment for chemical dependency, and that is intervention. It is certainly a worthy beginning when drugs are a part of the problem. The sources Collins lists are adequate, as are well-known places like the Betty Ford Center and Hazeldon. For sicians living permanently in one area, it is often important that they are treated, and can build support, at their home base. A little research can help concerned man-

agers and record label executives find a local program that can handle the unique needs of your musician.

Most private-owned treatment programs are based on tried-and-true 12-step principles. Clients pay for a hospital stay that provides a combination of chemical dependency education, cognitive-behavioral support groups, and a heavy dosage of what is hoped will be the core of ongoing recovery-the anonymous 12-step programs. It's worth finding the 12-step meetings that are "celebrity-proof," i.e., where most who attend are immune to the celebrity of the face-recogniz able. Therefore, your client can be treated per usual in the "humble" fashion that is the key to a solid 12-step program.

Here's the one catch: It is important to know that chemical dependency treatment once cutting edge, has become psychology's version of elevator music. It is "canned treatment, identical in any given program Treatment is conformed, rigid, and "righteous"-the very cultural attitudes and practices that are rebelled against by the musicians we are trying to help psychologically. It is increasingly difficult to force highly creative people into treatment that is "canned."

In my experience, the popular and most allable services are untenable to creative available services are unte young people. They reject the services' conformist nature and refuse to consider them as a treatment possibility. Treatment must involve the client's self-knowledge and collaborative participation in what is effective for them-hardly a "canned" approach.

When treatment is not creative, younger or more creative artists are extremely skeptical of it. Their well-founded suspicions cause an introgenic effect-i.e., those who fervently resist what is being offered to them appear, at the outset of intervention, to be the most troubled and highly paranoid. If they are listened to seriously, and if treatment modalities are adjusted to their "demands," they frequently prove to be among the more healthy clients—or, at the very least, more treatable than they first appeared. They then become more solidly creative, easier to manage, and more highly pro ductive in terms of marketable products and touring stamina. The Big Book, on which the 12-step pro-

gram is based, was written in the 1930s for a group of low-bottom, middle-class, male drinkers in the latter stages of life. They

the extent that we are today at such young ages. Twelve-step old-timers did not have to gain abstinence and then maintain a solid recovery for the majority of their lives. As young people, they got to be wild and carefree; it took them years to hit bottom and get to the program. Ongoing recovery for our youthful culture is completely unaddressed by the basics of

intervention and early-recovery specialists.

When treatment is not creative . . . artists are extremely skeptical of it.' Jill Cooper Is a San Franciaco-based doctor of psychology specializing in chemical dependency treatment.

While standard chemical dependency intervention and 12-step treatment work well for many in the beginning, they have resulted in an inflexible model of treatment.

The dependency-treatment experts who have had initial successes have been used repeatedly by the music industry, and are a small and exclusive group. As a result, unethical practices can occur. For example, one treatment provider may privately treat more than one member of a single group. One cannot maintain an individual's highly personal growth (much less true confidentiality within the group) with such a practice. One clinician cannot be unbiased under these circum-

These clinicians know how to do one thing well-intervene and provide early treatment that can last for the first 8-10 years of recovery. What will happen to musicians who have completed years of longterm recovery and are still relatively young? Recovery will become more difficult after around 10 years, and it will be attained through imprisonment. Management might control musicians' environments so that formal "slips" are made symptoms," i.e. the, development of other dangerous and out-of-control behavioral compulsions. Sexual, spending, and gambling behaviors are common. Unfortunately, when such raying symptoms occur. the same treatment is provided, under the guise of another 12-step program. The unconscious root of the problem remains maddrossed

We will witness a decrease rather than an increase in personal creativity. Rather than becoming more individualistic, trustworthy, creative, and solid, musicians may carry the rigidity of their treatment into their creative efforts. Collaborators will be hired to supplement the artist's decreasing creative edge. The need to conform one's self to the treatment model or theory results in the loss of one's individuality, of the very uniqueness that initially brought creative success. After years in the hands of this rigid phi-

losophy that, for many, is not conducive to creative, youthful development, one will become a caricature of one's former self, technically abstinent with roving symptoms, interpersonally depressed, or hyped up on adrenalin; perhaps materially successful in the hands of promoters or handlers, but developmentally and creatively dead. One can speculate that Kurt Cobain, like

many creative artists, was hardly a person who could be "lassoed" into standard treatment, or into another's view, by traditional means. He was a creative young man, highly sensitive and depressed, whose worst fears likely were entrapment, controlled conformity by others, and a belief that established authority was exploitative or oppressive Under such treatment, his worst fears would have come true-that his interests were not seen and his fears not respected. His sensitivities and his depression would have steamrolled. Unfortunately, the treatment solution available to high rollers in the music industry feeds such fears.

LETTERS

CLASSICAL IMPROVEMENT

The new Billboard Classical charts are quite an improvement! It's refreshing to see a company willing to re-examine its policies. Combining best-selling mid-line and budget CDs into an Off Price list does the

trick for acknowledging the Madacvs and Infinity Digitals of the world without preempting the publication of a meaningful full-price chart. The only thing I'd consider differently would be to expand the new fullprice top 15 list to a top 25, top 40, or even top 50. It is the list of most use to retailers and the general consumer, as well aa, of course, yours truly. Thanks for making significant progress in

restoring Billboard's credibility as the best source for the classical best-seller lists. Rich Capparela Host/producer

Overterdeck Classical Countdown Carriff Shydios

CURRENCY CONFUSION 1 am puzzled by the IFP1 figures of percentage change in World Sales of Recorded Music 1992-98 (Billboard, May 14).

If one takes base IFP1 U.S. dollar figures for 1992 (Billboard, June 19, 1993), Japan would appear to show much higher growth in 1992-93; 17.5% against the posted 10.8%. In Germany and Britain, in contrast, growth seems much smaller: 2% instead of 9%, and-1.1% instead of 10.1%. If, on the other hand, the IFPI is consider-

ing sales figures of 1992 at 1993 exchange rates, it would be fair to point out that annual growth calculations will be distorted by cur rency fluctuations. Countries like Germ and Britain, whose currencies devalued against the dollar in the course of the year, will show better sales performance in the chart. Japan, with a rising yen, will fare

There is, finally, a possibility that percentage change has been measured in local currency value only. If so, domestic price changes should be taken into account. Peter Alhadeff, D. Phil. (Oxon.)

Associate Professor Music Business/Management

Editor's response: The data provided by the IFPI is based on local currency con verted to U.S. dollars at 1993 exchange rates.

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Letters should be submitted to the Letters Editor. Commentaries should be submitted to Commentary Editor Susan Nunzista, Bifboard, 1515 Broadway, New York, N.Y. 10036.

Global Pub Royalties Hit \$4.71 Bil In 1992

share of 22%

NEW YORK-Worldwide music publishing royalties hit \$4.71 billion in 1992, according to an expanded 43-country survey sponsored by the National Music Publishers' Assn. The U.S. continues to be the ton world market, with revenues gener ated by U.S. publishers in 1992 reaching \$1.05 billion, for a market

As in the past, the survey suggests a strong correlation between convright laws and music publishing revenues, says NMPA president/CEO Ed Murphy. The top 10 markets account for almost 90% of reported revenues, indicating that most legitimate revenues continue to be generated in those markets

with the strongest copyright laws—the U.S., Western Europe. and Japan, NMPA was expected to formally unveil the report at its annual meeting in Los Angeles July

While a previous NMPA study, released in February 1993, indicated global activity at \$4.4 billion, with a U.S. figure of \$1.1 billion (or a 25% market share), that study covered a 1990-91 period rather than a full calendar year, and scrutinized 10 fewer markets

In addition to the calendar-year statistics and the increased number of territories surveyed, Murphy describes another change in NMPA survey methodology: "We have determined to concentrate on domes (Continued on page 127)

Calm Follows Warner Music Group Storm Elektra, EastWest To Stay Separate Under Rhone

BY DON JEFFREY

NEW YORK-As the dust settles after the upheaval at the Warner Music Group, it appears that Elektra and EastWest will operate as separate label groups under their new chairwoman, Sylvia Rhone. Although no new appointments have been anced sources say that in time. each label will have a new chief who will report to Phone

Rhone said in an interview that there is no substance to speculation that the labels will be folded under the Atlantic Group. In fact, the estab lishment of a combined entity. Elektra Entertainment/EastWest Records America, along with the ascension of Doug Morris to the newly created position of president/COO of Warner Music-U.S., may signal the breakup of the Atlantic Group as it.

The Atlantic Group has been the imbrella for Atlantic Records. EastWest, the joint ventures Interscope Records and Phino Records the home video company A*Vision and Time Warner Audio Books. It appears that each of these units will op-

erate independently and continue to report to Morris. who had been co chairman/co-CEO of the Atlantic Group, Ahmet Ertegun, who is now

sole chairman/ CEO of the group, may assume new roles within Warner Music. A spokeswoman says that Ertegun has not been involved in day-to-day operations at Atlantic, and that he serves as a special advisor to music group chairman Bob Morgado.

Rhone, a 20-year veteran of the music business and the first black woman to head a major label, started in her new position July 18, replacing former Elektra chief Bob Krasnow, who resigned after Morris' appoint ment was announced July 11 (Bill ard July 23).

Speculation continues about the future at Warner Music, especially the fate of Warner Bros chairman Mo Octin A course at the label cave he is negotiating a new contract with Warner Music

In the new hierarchy, Rhone is on equal footing with Ostin and Ertegun as the titular heads of the three maior-label groups under Warner Music. Asked about other possible executive changes within the labels under her. Rhone says. "At this point, it's too early to discuss that. We're in the process of evaluating the system, the (Continued on page 134)

China Making **Progress On** C'right Issues

HONG KONG-New laws protecting intellectual property in China may not be the final solution, but they appear to be the most prom effort yet in controlling the world's most notorious pirates. Foremost is a decision by the main-

land government to remove piracy from civil statutes and instead mak it a criminal offense, which carries far stricter nenalties Changes were appounced July 5 on the heels of the USTR's June 20 deci-

sion to nut China on its 301 tradesanction investigation list. But it was 18 months of tough negotiating by IFPI to control music piracy that was the real facilitator.

Two categories of penalties call for maximum iail terms of three years and three-to-seven years, as well as fines, depending on the severity of the offense

Officials also may seize equipment used in counterfeiting, as well as any financial gains that could be used to

repay victims.
"We're still not sure how [the Chinese] are going to define 'severity,'
but there is no doubt this is the bisgest breakthrough we've had," says J.C. Giouw, IFPI's Asian regional di-

The Chinese government also has coepted a set of administrative rules developed by IFPI to control the spread of piracy.

These call for a certification pro

cess at CD plants that will allow officials to track all product; a new system of import and export licensing wherein all orders must be monitored by IFPI; and a promise of no new CD

Giouw says he believes that main land officials will now follow through with previous promises to stamp out piracy, especially during the sixmonth investigative period imposed by the USTR. These new laws make me confi-

dent enough to say that the spread of piracy can be controlled by the end of the year," he says. "Getting rid of it completely is another question." (See related story, page 128.) MIKE LEVIN



A Jolly Good Fellow, PolyGram president/CEO Alain Levy became an honorary fellow of the London Business School July 7. The school commended him for building "a European-based global business that is at once creative. efficient, and profitable," and noted that PolyGram has "a unique combination of art and finance." Levy, right, is seen here at the ceremony with the school's principal Professor George Bain

Study Says Interactive Media Will Pace Industry's Growth

BY MARILYN A. GILLEN

NEW YORK-Interactive digital media-everything from online services and home shopping to video games and reference CD-ROMs-will pace the communications industry over the next five years, expanding at an 11.7% compound annual rate to \$22.3 billion by 1998, up from \$12.8 billion

in 1993, a new study predicts Total spending on recorded music, meanwhile, will post a second-best 8.2% compound annual growth rate during the next five years, to \$14.9 billion by 1998-a slowdown from the 9.9% growth rate of the previous five years. Home video spending also will retreat from its 11% pace over the

last five years to a 7% growth rate over the 1994-98 period, totaling \$18.6 hillion by 1998

An expanding demographic base and the continued strength of the maturing CD will help drive the music sector's growth, while sell-through muscle and a rental rebound will help push the home video side, which ces no danger so far from either PPV or video-on-demand.

So says the eighth annual Commu nications Industry Forecast from investment bankers Veronis, Suhler & Associates who included the interactive market segment in their fiveyear forecast for the first time this

"Interactive digital media is the hotter end of the growth spectrum for the whole industry, and the abso-lute dollars involved in it are not immaterial," says John S. Suhler, presi-dent of the New York-based firm. "Some industries that we think are pretty big-like recorded music and radio-are small in comparison. And this isn't just a nascent, early-stage business. This is a relatively wellformed business that everyone's got to pay attention to."

The explosion in the interactive (Continued on page 129)

Blockbuster Same-Store Sales Rise

ment Corp., reporting a strong increase in same-store sales at its video stores, posted significant gains in revenues and profits in the second quarter. For the three months that ended June 30, the Fort Lauderdale, Fla. based company reports net income jumping 31.3%, to \$63 million from \$47.9 million in that period last year.

NEW YORK-Riockhuster Entertain-

Revenues rose 37.3%, to \$676.2 million from \$492.4 million a year ago. Operating profit (before taxes and interest) soared 45%, to \$118.8 million from \$81.7 million. Blockbuster's 2.829 company

owned and 926 franchise video stores took in revenues totaling \$841.4 million in the quarter, 29.3% above last year's \$650.5 million. The company says that same-si

-from company-owned video outlets open at least one year—were up 13.1%, a higher comp than most scialty retailers are reporting. David Potts, assistant treasurer, says sell-through accounts for about 17%

of video store revenues.

Blockbuster declined to release a same-store sales figure for its music outlets. It owns 521 stores that are being consolidated under the Blockbuster Music banner, and it has a joint venture with Virgin for 20

Megastores, Blockbuster says music Spelling Entertainment, which pro-"enhanced by the continuing consolidation of our buying, distribu tion, and administrative functions. During the quarter, Blockbuster agreed to increase its ownership

stake in software developer Virgin Interactive Entertainment Plc. to 75% and transfer that interest to

duces and distributes TV shows such as "Melrose Place." Blockbuster, which now owns 71% of Spelling, will increase its stake to 77%. Spelling re-ports that net income rose 13.3% to \$8.7 million in the second quarter, on an 18.1% increase in revenues to \$84.2

ABC Vid Arm To Get Net's Kiddie Specials BY EILEEN FITZPATRICK cial. Within days of the broadcast, Peisinger equates the release of

LOS ANGELES-In its first longterm agreement with its network parent, ABC Video will release a series of specials and movies from ABC Children's Entertainment.

Prior licensing agreements have revented ABC's video division from obtaining a steady flow of product from its network parent. For exam-ple, MPI Home Video distributes all ABC News product, and Video Treasures handles distribution of chil dren's product under the ABC Kidtime banner. ABC Sports also is scat-

tered among several distributors. Under the Children's Entertain ment venture, the network will periodically air a Saturday morning speABC Video will have the special at re-

The first program under the agree-ment, a new animated version of "The Secret Garden," will air as an ABC Kids Movie Matinee Nov. 5 and will be in stores Nov. 9. The 75-mi

ute program will carry a \$16.95 retail ABC Video president Jon Peisinger says the unusual price point reflects a middle-of-the-road approach. The video also will include additional foot-

"We wanted to be more aggressive than standard pricing of \$19.95 for similar product," he says. "But we didn't want to go below \$14.98, be-cause traditionally retailers view that "The Secret Garden" with the pat-tern followed by "The Little Engine That Could." which MCA/Universal Home Video syndicated, then re-Since MCA/Universal released the

title in March 1993, "The Little Engine That Could" has sold nearly 1 million units We're following the success of

MCA/Universal, but unlike a syn-dicated time slot, this show will have a uniform slot," says Peisinger. The special will air at 11

ABC Television is planning to air one Kids Matinee special every quarter.

BILL BOARD JULY 30 1994

Artists & Music

Warner Tones It Down For Anderson

'Bright Red' Flame Ignites With Tiny Marketing Spark 1982 album "Rig Science," and "Shar-

■ BY BRETT ATWOOD LOS ANGELES-When experimental-music ploneer Laurie Anderson returns Aug. 30 with the stripped-down, Brian Eno-produced "Bright

Red" on Warner Bros., it will be with little fenfere "Anytime we try to market Laurie with a large amount of 'hoopla,' it doesn't work," says Karin Berg, Warner Bros. East Coast VP of A&R. 'It's best to let Laurie happen naturally with an organic presentation." It has been five years since Ander-

son's last release, the highly crafted, detail-oriented "Strange Angels." This is one of the longest hiatuses ve ever seen on an artist, kROQ Los Angeles PD Gene Sand-bloom. "It's impossible to say how the audience will react, becuase it's a whole new generation of listeners." Sandbloom says that the singles "O Superman." from Anderson's key's Day," from her 1984 album "Mister Heartbreak," are still staples on the station's recurrent rotation.

"She's "She's too avant-garde for radio," says KITS San Francisco APD Spud, who adds that Ander con been't been in rotation at the modern rock sta-



tion for years. "Modern radio is just now catching up to Laurie." says John Griffin, KEDG Las Vegas PD, who has not heard the new mat rial. "I would think that if it is a good song, then we'll play it. If anyone can break through the boundaries of the mainstream grunge movement, then Laurie is it. If 'O Superman' came out today, it would be a buge song at the modern [rock] format."

Some radio executives say album dternative radio may be warming to the off-center sounds like those found on the new Anderson record.

"Laurie absolutely fits into this format," says KLIT Los Angeles PD Mike Morrison. "Some stations may be reluctant to play her, but we look forward to hearing the new record. If it is like her early spoken-word records, then we may have a hard time programming it, though. It has to be somewhat radio-friendly."

No commercial single is planned from the album, which is Anderson's sixth for the label, Instead, three emphasis tracks—"Puppet Motel, "World Without End," and "Po son"-will be serviced to album alternative, commercial modern rock, and college radio with the release of the

We will concentrate on those three formats," says Linda Goldstein who manages Anderson for Original Artists, "The falbum alternative! format didn't even exist when Laurie's last album came out so we are honing that this new outlet of exposure (Continued on page 135)

The Gin Blossoms' A&M Singles Won't Fall Away

ATIN • CLASSICAL • LAZZ • MUSIC VIDEO

NEW YORK-Few tales chronicling the winding paths taken by hit singles are stranger than that of the Gin Blossoms' stubborn hit 'Hey Jealousy."

Released to modern rock radio

24 months ago, the song, after an aborted run, resurfaced last summer and became an across-themer and became an across the-board radio hit that helped estab-lish the Tempe, Ariz., band as a pop-rock radio force (Billboard, July 31, 1993). Now, 12 months later, defying

programming odds, "Hey Jealou remains a staple on many modern rock, album rock, and top 40 stations. That's a full 18 months after the song began making waves, nine months after it peaked at No. 25 on the Hot 100. and six months after, by all accounts, it should have played itself

Instead, for the week ending July 12, the song enjoyed nearly



900 plays across the country, ac-

cording to Broadcast Data Sys-tems. What's remarkable is that scores of major-market top 40 stations are spinning the song not as a strong recurrent, but rath heavy-rotation cut. WHTZ (Z100) New York has been churning the song out for nearly 12 months straight, 30-50 times a week. And for the week ending July 10, VH-I more than doubled its airings of the "Hey Jealousy" clip over the previous week.

"It's a phenomenon," says Rick Stone, senior VP of promotion at A&M, home of the Gin Blossoms. A

(Continued on page 115)

Eddi Reader Is The Main Attraction On New Album ■ BY JEFF CLARK-MEADS tionship has ended, my recording

and THOM DUFFY LONDON-Life as a Fairground

Attraction can mean just going around in circles But for Eddi Reader, the flavorful former singer

with that now-disbanded U.K. act, something new has come with every turn as a solo artist. Fairground At-traction, fronted by Reader. reached the top 5

on the U.K. album charts in 1988 with its album "The First Of A Million Kisses," and Reader returned to that chart region in early July when her new, self-titled album de buted on the British album countdown at No. 4.

down at No. 4.

Produced by Greg Penny, known for his work with k.d. lang on the "Ingenue" album, "Eddi Reader" was released in Britain on Blanco Negro Records through WEA U.K., and is due Aug. 30 from Warner Bros. in the U.S. The project is Reader's second

ase. Her first, 1992's "Mirsolo rel mama" on RCA U.K., was not relessed in America despite its critical acclaim in Britain The difference this time, long-

standing fans will note, is that the domestic angst Reader sings about is now based on personal experience rather than the stories of her friends.

intimate pseudo-confessional, allied to haunting tunes, but since its release, Reader says, "My rela-

deal ended, and there were two years of single parenthood in which I felt totally divorced from the world." The songs on the new album are

sympathetic to how I was feeling," says Reader. But she cautions: "People should just listen to the new album for what it is. It's not a big statement. It just records what I've been doing for a couple of years. I'm not pushing a big message. This is just me."
The songs on "Eddi Reader"

were written by, or in collabora-tion with, such notable musicians as Boo Hewerdine, Kirsty Mac-Coll, Teddy Borowecki, and Mark Nevin. Reader's own songs are published by Redemption Songs through Chrysalis Music; they ex-(Continued on page 133)



publishing agreement with Leeds Entertainment and peermusic for all of his current and future works, including copyrights from his publishing company, One Four Three Music. Foster, a 12-time Grammy winner, is esteemed as a songwriter, arranger, and producer. Shown, from left, are Kathy Spanberger senior VP, peermusic; Leeds Levy, president, Leeds Entertainment; Foster; Ralph Peer II, chairman/CEO, peermusic; Brian Avnet, personal manager, Gold Mountain Entertainment; and Ralph Goldman, business manager, Goldman. Wasserman and Grossman Inc.

Sparrow's Chapman Launches Gift Drive For Prisoners' Kids

RY BOR DARDEN

Contemporary Christian super star Steven Curtis Chapman is part of a multi-organization effort to make sure the children of prisoners have pre-

sents this Christ-Chanman's uncoming 70-city tour is snonsored by Prison Fellow-

ship Ministries. Together with Sparrow Records and the giant Parable Group Inc. chain of Chris-

tian bookstores, Chapman and PFM will make hundreds of thousands of copies of Chapman's "Heaven In The Real World" cassette available free to the children of incarcerated parents, through PFM's Angel Tree program "Heaven In The Real World." Chapman's latest release for Spar-

row, was released July 12. PFM-founded by Charles Colson, former special counsel to President Richard M. Nixonclaims to be the world's largest prison outreach and criminal justice organization, working with churches ministering to prisoners, ex-prisoners, victims, and their

The nationwide nonprofit orga-nization has a \$25 million budget, (Continued on page 127)

New Alliance Bows Spoken-Word Imprint BY BRETT ATWOOD access on and off the court. For the Walton release, ex-Doors

LOS ANGELES-Independent label New Alliance, which has been a pro-

ponent of spoken-word recordings for the last decade, is aiming to rede fine the genre with a string of inno vative releases and a new label im-

The new imprint, Issues' is dedicated to "more informational, less artistic recordings," according to label president Greg Ginn, who also runs sister labels Cruz and SST and has recorded with Black Flag, Gone, and as "Our first two titles are about bas-

ketball, which I have a personal pas-sion for," says Ginn. "But Issues is

word label. We do releases of a practical nature. There is artistic merit, but the main idea is to provide practical information."

tles, "Bill Walton: Men Are Made In The Paint" and John Wooden: A Life In Basket-ball," were released in Febru-

The basketball WAI TON The basectonii wallow titles feature leg-endary UCLA coach Wooden and his superstar pupil Walton detailing their passion for the sport and the keys to keyboardist Ray Manzarek contribut-ed musical transitions that echo the energy and enthusiasm of basketball. I played what I thought would be

the appropriate music for the differ-ent moves in the sport," says Man-zarek. "For defense, the player will hunker down. He is low and mean. I played low, choppy piano chords to convey that feeling. For free throws, the game can move from fast and chaotic to very composed and the music speed reflects that, at times taking on a very tranquil quality. When I play this music, I feel like I really am playing basketball."

(Continued on page 26)

waves of applause

breaking o u n

COMPOSER, SINGER, ACTOR

"MY GENES, MY BLOOD, EVERYTHING BELONGS TO CREATIVITY."







LATEST RELEASE NOW IN SPANISH, ENGLISH AND

"BAJO EL SIGNO DE CAIN"













Epic Label Puts Disclaimer On Hardcore Album MC Eiht's Anti-Cop Lurics Earn Unique Advisory Sticker

LOS ANGELES-Professing its sensitivity to "intense and often graph ic" lyrics, the Epic Street label has taken the unprecedented step of stickering "We Come Strapped," the new album by MC Eiht, frontman of rap act Compton's Most Wanted, with a label distancing the company from the album's hardcore material.

'New Music Now' **Programmer Puts Videos Online**

BOY DEBODAN DUSSELL

Regional video programmer Tom Sodeur is blazing a trail into new technologies, taking a alternative rock sensibilities of his Vermontbased "New Music Now" show to the users of online computer services. Sodeur, whose weekly show reaches some 710,000 househ the independent network WNDS of Derry, N.H., recently linked with information systems developer Greg Loveria to showcase music videos in

a forum other than television.

Loveria is the founder of the yearold National Assn. Of Music Shareware, a network of underground musicians seeking to deliver their product to the public without having to use conventional radio or TV. NAMS uses the Byte Information Exchange (BIX) and Delphi Internet Services, two online services that reach an estimated combined audience of 1 million-1.5 million users. Both services are gateways to the Internet, which serves about 33 million users worldwide-a number that is ncreasing by 15% per month, accord-

It's not our intention to put forth a television experience on the computer; it's not like my show is on the (Continued on page 38)

In an interview with Billboard, the rapper said the label is "covering they asses" in the event of potential

criticism of his work. The album, which bears a conven tional Recording Industry Assn. of America parental advisory sticker,

America parental advisory sticker, also has a second label, approximate-ly twice the height of the RIAA lyric warning, affixed to its shrink wrap. It reads, "The lyrical content contained on this album solely expresses the views of the artist." We Come Strapped," originally

set for a July 12 release was held back a week so that the disclaimer could be added. Epic Street's concern about the al-

bum apparently derives from the track "Take 2 With Me." The rap's scenario involves an inner-city drug dealer who kills two police officers as he flees a dragnet. They might get me, but fuck 'em, I'm gonna take two with me," Eiht

raps at one point. The track also makes a specific reference to Los Angeles Police Chief Willie Williams: "Heard them whisper, 'Chief Wil-liams, two officers down.'" Queries to Enic staffers regarding the reasons for the additional sticker were referred to the label's publicity

On July 20. Epic released a brief statement regarding its reasoning.
"On his solo debut album, 'We
Come Strapped,' MC Eiht uses powerful imagery which is intense and often graphic. Some may find his views

"We are opposed to censorship, and support MC Eiht's right to express his views After discussion with the artist and his manager all of us agreed on the wording and use of a second sticker

"MC Eiht's manager, John Smith, was fully aware of plans for the sticker and commented: 'MC Eiht and I applaud Epic for giving MC Eiht the platform to express his views." An Epic spokesperson says the statement stands in lieu of further comment by label executives.

MC Eiht says that Epic Street de cided to double-sticker the album after "it got political."

He describes "Take 2 With Me" as merely "a chase," and claims that the reference to Williams spurred the ad-(Continued on page 134)

Broadening Horizons. Executives from Benson Records and parent company

Music Entertainment Group herald Benson's exclusive distribution agreement with Liberty Records. Shown, from left, are Steve Fret, CFO, Music intertainment Group; Wes Farrell, president/CEO, Music Entertainment Group; erry Park, president, Benson Music Group; Jimmy Bowen, president/CEO, Uberty Records: and Bob Freese, VP of sales & marketing, Liberty Records

Rykodisc Adds Rounder's Share Of RFP Distrib Unit

BY CRAIG ROSEN

Rykodisc has become the sole owner of the REP Co., a Minneso ta-based independent distributor, after buying out former partner Rounder Records. The move is designed to make it engine to finance the expansion of both REP and Rykodisc, says Robert Simonds, CEO of REP and VP of Rykodisc. Since we were managing REP

already, the easiest way to package a refinancing scenario was to bring REP under parallel ownership," says Simonds.

Rounder Records president/co-founder Marian Leighton Levy says the buyout was "something that was necessary and in the best interest of both labels. It's amicable, we're satisfied with the settlement, and we all feel fine about Rounder had owned 50% of

REP. Terms of the buyout were not disclosed According to Simonds, REP has growth by 65%. The acceleration of business put a strain on the company's fir ancial resources, he

We have the busiest quarter of the year ahead, and an opportuni-ty for continued growth," Simonds says. "So we concluded we needed to put some different financing together

REP is negotiating with several investors and banks for the additional financing, which Simonds says the company hopes to have in place by early September.

The new funds will not go

toward additional staffing, Simo says. Instead, they will be used to support additional sales volu We are well staffed and well equipped to handle the volume we are doing business at, and beyond," Simonds says. In mid-July, the company moved from its

25,000-square-foot warehouse at the Rykodisc building in Minne-(Continued on page 133)

Hollywood Seeking New Distrib Deal Label Laus Off 14. Eues New Acts

LOS ANGELES-With its distribution pact with WEA expiring in late September, Hollywood Records hopes to have a new distributor within the next few weeks. Sources point to BMG or PGD, but they do not rule out a new deal with WEA.

Meanwhile, the Disney-funded label laid off 14 members of its promotion, sales, and financial services staffs July 14.

vices staffs July 14.

"Unfortunately, the music flow couldn't support the size of the staff as it existed," says Hollywood executive VP Bob Pfeifer. The label now has 50 employees. Pfeifer says Hollywood has four or five alhum relesses scheduled for the re-EXECUTIVE TURNTABLE

The label has a hit single with

Elton John's "Can You Feel The Elton John's "Can you Feel The Love Tonight," from sister label Walt Disney Records' No. 1-selling "The Lion King" soundtrack. Hollywood will release the follow-up single, "Circle Of Life," in early

August.
Hollywood's roster includes rap act Organized Confusion, the Brian Setzer Orchestra, and Eleven, as well as the Queen and Dave Clark Five catalogs. The label signed Sub Pop act Seaweed in February, and Pfeifer says it expects to sign other new acts in the near future CRAIC BOSEN

RECORD COMPANIES, Aloysio Reis is named VP of marketing for EMI International in London. He was marketing director for Sony in Mexico. Neil Werde is named senior VP of Neil Werde is named senior VF of marketing and sales at Rhino Rec-ords in Los Angeles. He was VP of marketing for Mattel Toys. Sony Wonder promotes Wendy Moss to senior VP of marketing in

Los Angeles, and John Phillips to senior director in New York. They were, respectively, VP of marketing for Sony Wonder and a senior prod-uct manager at ColgatePalmolive

Company.

Al Cooley is promoted to VP of A&R at Atlantic Nashville. He was director of A&R. Mike Dungan is promoted to se-nior VP of sales and marketing for Arista Nashville. He was VP of sales

and marketing. Rob Stone is named senior director of rhythm-crossover promotion for



Arista Records in New York He was national director of crossover promo-

tion at EMI Records. ornell Jones is named director of urban music marketing and product manager for Giant Records in Los Angeles. He was a product manager for Mercury.

Olaf Bolter is promoted to director of finance and controlling for Sony Classical in Hamburg, Germany. He was manager of finance and control-

Lee Leipsner is named associate director of pop promotion for Colum-





bia Records in New York. He was a

local promotion manager. RCA Records in New York names Alexandra Zamor promotion manag-er of black music and Terry Ferguson manager of national rap promotion. They were, respectively, marketing coordinator for Uptown/MCA and di-

rector of promotion for Loud Records. Wes Mason is named manager of special projects for Priority Records in Los Angeles. He was a special ets director for MCA Records.

Eric Fuller is named manager of finance and accounting at Mercury



financial analyst.

lisher relations.

Mark Hudson is named staff pro-

ducer for Hollywood Records in Los

Angeles. He was a songwriter and

PUBLISHING. Jeff Cohen has been pro

moted to director of writer/publisher relations at BMI in New York. He

was associate director of writer/pub-

MCA music publishing in Los An-geles names Jody Munday U.S. di-rector of copyright and licensing, and



Records in New York. He was senior



Sherry Orson West Coast director of creative services. They were, respec-tively, VP of licensing and administration at Chrysalis and manager of creative services at MCA.

RELATED FIELDS. Susan Feinberg in promoted to VP of interactive media advertising sales at MTV Networks in New York. She was director of

market development.

John Day is named A&R manager

for Columbia House. He was field marketing manager for MCA Rec-ords Nashville.

The music industry salutes Mr. Jenkins.

Body Count Is Back On The Block

Virgin Unleashes Ice-T's Hard Rock Band

LOS ANGELES-The last time rapper Ice-T's hard rock band Body Count released an album, it created a national incident.

"Cop Killer," the police-baiting track off the band's 1992 debut album, was loudly condemned by then-President George Bush and Vice President Dan Quayle, a chorus of police organizations, and such vocal opponents as actor Charlton Heston and opera diva and Time Warner board member Beverly Sills. In early 1993 Ice-T and the band parted ways with Sire/Warner Bros.

During the "Con Killer" unheaval a number of prominent retail chains pulled the Body Count album from their shelves. But now, with the controversy long past, the band's first Virgin album, "Born Dead," due Sept. 6, may be less of a hot potato among

Camplet Music was one of the chains that pulled the last record, but purchasing VP Lew Garrett says, "I'm sure we'll buy [the new record] unless there's something on it so totally off the wall we'd have to look at



Emie-C, Ice-T, and Mooseman. Standing, from left, are Sean E. Mack, Bootmarter V D.Boo and Seen E Seen

it . . . 'Con Killer' was what really held up the last one. I don't think he'd do that again.

"What we tried to do on this record was load up the same guns of energy and rage, but tryin' to pick different targets," Ice-T says. "We said, 'OK, this is what we sung about on the last one, let's not repeat ourselves . . . Let's talk about some other shit." Long after the dust settled in the

matter, Ice-T has nothing but praise for his former label and its executives. "They was in trouble, man," the musician says of the Warner Bros. brass, "It was goin' down-\$150 milwas like. 'Yall gettin' sweated, m I'll leave, man. It ain't like that." hat's what a friend would do." He adds, "You got one little rapper kid over here makin' noise, and the

whole stock of the whole company is droppin', it's a problem. It's business. I never once confused business with After the split with Warner, Ice-T

took his solo rap projects to L.A.based indie Priority Records. Virgin picked up his solo work for Europe; the American arm of the company began courting Ice-T to bring Body Count to the label.

Ice-T says that at first he resisted (Continued on page 17)



sold-out shows at Los Angeles' Greek Theater Shown from left are Greek Theeter GM Susan Rosenbluth, Bolton, Dion, end Ken Scher of the Nederlander Organization.

Atlantic, EMI Pub Weave New 'Tapestry'; **Alice In Chains Cancels Summer Tour**

board, July 23).

WILL YOU LOVE ME TOMORROW? In a twist on the slew of cover albums hurtling toward planet Earth, Atlan-tic Records and EMI Music Publishing have joined to gether to remake Carole King's classic 1971 album "Tap-Flom, senior VP at Atlantic, and Evan Lamberg, VP of creative for EMI Music Publishing, East Coast. Lamberg says he was looking through EMI Music Pub-

lishing's vast catalog and felt that King's material had been horely under utilized

Lamberg began a preliminary round of meetings with various labels to release a tribute album. at that point not limited to "Tapestry" material, and the meeting at Atlan-tic-with Flom. EMI Music Worldwide chairman/CEO Marty Bandier, and Doug Morris, president COO of Warner Music-U.S.—took hold. According to Lamberg, as plans for the project progressed, it was Morris' idea to turn it from a cover album into a remake of "Tap-

estry.

by Melinda Newman

uted release will be accompanied by a 50-date tour featuring three of the bands on the compilation, plus a majorlabel headliner.

The good news is that it looks like the Navarre-distrib-According to Pacific Management Services head Donnie Graves, who is coordinating the tour, organizers have been in talks with Mazzy Star, and also

PROPAGANDA, PART II: "Propaganda!," an 18-song compilation of underground acts, will be released on Phissi Records Sept. 6 in conjunction with Rock The Vote (Bill-

have approached Frank Black about headlining the tour, which will play 1,500-2,000-seaters. A decision is expected to be made shortly. The tour most likely will be booked by whichever booking agency handles

The acts from the compilation that will be on the tour are three walls down, Daniel Cartier, and Life Like Feel, whose track "Start All Over Again" will be the first sin-

gle from the project. According to George Telegadis, who runs Phisst Rec-ords with Aaron Ray, Rock The Vote will have a booth at the shows and will receive proceeds from ticket sales. Phisst is looking for major sponsorship to underwrite the tour and to help keep tickets between \$4-\$6.

"Propaganda" should have A&R folks salivating. In addition to the three acts that will be featured on the tour, other hot groups are Two Pound Planet, whose poppy-vet-twisted cut "6 O'Clock News" was produced by Mitch Easter; the Nurv, whose cut "Judy Brown" is redolent of the Smithereens; the Smarties, whose stripped-down, acoustic "Wish I Could Say" can only be described as dreamy; and the Missionaries, who are represented by Rose Garden," a gentle, hypnotic, midtempo rocker.

According to Telegadis, the only band inked to Phis

is Life Like Feel, which will have an album out on the label in October. "Everyone else is entirely free to go with other labels," he says. "We purposely said in our contracts that we don't want rights to publishing, that this deal is solely for this disc. You [the bands] are stating we can use the song, and we're stating that we don't want anything else to do with it." He adds that his office has bios on each band,

ready to be shipped to any majors showing interest.

Telegadis says he would like to do a "Propaganda" collection every year. "There's no reason the next great group can't come from Spokane or Des Moines, and this is a great way to comb through the grass-roots area." He adds that future compilations won't necessarily be restricted to al-ternative music. The label also is looking at techno, R&B, and rap groups, among others

Great Expectations For Ryko's 2nd Sugar Album RY RARRARA DAVIES all built around this record. I think

NEW YORK-Expectation is the word of choice when it comes to the second album by Sugar, the powerpop trio led by punk luminary Bob Mould. After a strong showing by Sugar's

1992 debut album, expectations are running high at Rykodisc that the new album, "File Under: Easy Listening," could be the one to break And label execs are busy cultivat-

ing expectations among Sugar's core fans in preparation for the album's Sent 6 release In addition, two other labels, per-

haps hoping to get in on the excite ment, have put compilations of Mould's pre-Sugar work on the market in the past several months. One, from Warner Bros., comprises Mould's work with punk trio Hüsker Dü; another features his solo output on Virgin Records Meanwhile, on the artistic side, the

surge in Sugar activity was a factor in the band's decision to scrap the first version of "File Under: Easy Listening" and begin anew, says Mould. There's so much expectation and



maybe there was some kind of pressure to make an incredibly radio-friendly record," Mould says, adding that "spiritually, something wasn't working" in the "high-class" Atlanta studio where the band made its first go at recording the album in March. The fans, the companies, you can tell when everybody's buzzing about something, You've got to learn to block that out. Maybe in Atlanta that

asn't blocked out Mould, along with bassist David Barbe and drummer Malcolm Travis. retreated to his new home base of Austin Toyes and began recording all over again

"[In Atlanta] we worked for about three weeks and almost had the rec-ord finished," he says. "Something about it didn't set well with me, so we basically brought the tapes back here to Texas and erased them.

That action might be enough to send most label execs into paroxysms of anxiety. But according to Rykodisc director of marketing John Hammond, the label wasn't worried. "Bob's concern is always to have

the audience accept what he does on his terms. That's something we have a lot of respect for. We will leave them alone in the studio, we have enough faith in the artist, and we know he'll give us something great."

The second take of the album was completed in early June. "Where this one came from, I'm really not sure," Mould says, laughing. "I've almost given up on trying to decide. We just let it go, let the mistakes stay in, let it take its own shape, just (played) instead of getting uptight. I think it's (Continued on next page)

Says Flom, "It's an opportunity to breathe new life into one of the greatest collections of songs ever put together on one LP. That sums it up right there." Indeed, it does. If you're not one of the more than 15 million people in the U.S. who bought the album, among its tracks are "It's Too Late," "I Feel The Earth Move," "Will You Love Me To-morrow," "(You Make Me Feel Like) A Natural Woman," and "You've Got A Friend. "Tapestry Revisited" is slated for release in the second

or third quarter of 1995, Lamberg says. Negotiations with several major artists are taking place, but Flom and Lamberg are keeping names close to the vest until contracts are signed and tracks are cut. The only song already recorded is a Curtis Stigers remake of "Home Again. Atlantic's home video arm, A*Vision, is documenting the proceedings and plans to release an accompanying video.

BREAKING THOSE CHAINS: Alice In Chains has canceled its summer tour, which included opening for Metallica and performing at Woodstock '94. The official rea-son is "health problems within the band." Although there has been speculation that the band is breaking up, the members will return to the studio in the fall, according to a statement from the band's management.

In the meantime, Metallica is looking for a replacement on its tour. Alice In Chains and Suicidal Tendencies were slated to play on 25 dates. For nine of the dates, a fourth act, Candlebox, had been added. Now Candlebox will play all 25 dates, and another band will be added for those shows that were slated to have four acts

SUGAR RETURNS (Continued from page 14)

got some real high moments, and the way it kicks off is definitely a wakeup call. You'll either stay with the record or turn it off immediately."

Wherever the album came from, Rylo product manager Jeff Bongvie expects good things from it. "I think radio prospects are probably better than 'Copper Blae' (the band's 1992 debut album, which spawned the modern rock hits 'Helpless' and 'I'll. Can't Change Your Mind', There's just as much of the great, noisy, popmants has changed' into something more receptive to louder, noisier music, he says.

"Bob has a unique production style—even though it may sound a little more raw, it's still a polished sound. It's very radio-friendly."

The label's promotional machinations have begun ahead of schedule, according to Hammond, with the aim of getting people talking ASAP. "We're heavily front-loading the campaign, with a lot of things going on in August (on the trade and consumer levels). We'll be doing a listening party at the New Music Seminar [and giving out commemorative T-shirts]."

Flyposting efforts are under way, and Hammond says consumer ads will appear a full month before the abum's release. "We want the excitement among the core fans to be at a fever pitch."

Two videos, shot in 100-degree Texas heat and directed by John Bruce, are already in the can ("I think I'm still recovering from heat poisoning," Mould says. Beginning in August are one-stop programs, a promotional appearance tour, and a mailing of in-store CDs with special tracks and first single "Your Favorite Thing" (due at radio Aug. 16).

Mould is his own manager and, along with business partner Kevin O'Neill, runs his own publishing company, Granary Music "It's starting to drive me nuts," he says. "When Sugar started, no ne was expecting to started, no new asc expecting to We're very protective of the situation. We're not looking for a merchandiser material is very important, because that's all I have—land] we don't farm songs out to soundtracks."

However, Mould does have his eye on future projects. "I've spent my whole life making records that are pretty easy to play live, and I'd like to make a record that would be impossible to duplicate live—anything, hip-hop, acoustic, chamber—things that off in excessfully translate to gultars. Sugar. The fact that we live so far apart [Barbe in Georgia, Travis in Boston] does introduce a new set of challenges.

"I've got a lot of stuff lined up, and I wish in a way that I didn't have to go promote this record. I think this is going to be a fun fall, but to be honest I've got other things on my mind already."

Before Mould can get to work on other projects, there's plenty of work at hand. In addition to everything the label has lined up for August, the band will head to Europe for a few weeks of press and publicity, and a U.S. tour is slated to begin in October



Betsy In Own Spotlight On Debut Album Garth's Sister Is First Act For NorthSouth Label

RY JUM RESSMAN

NEW YORK-Best known for playing bass in baby brother Garth Brooks band, Betay (née Betay Smittle) will soon step into her own spotlight with the release of "Rough Around The Edges." both her album debut and the premiere release from NorthSouth Records.

The likely street date for the album is Sept. 6. At press time, three songs—
"All Over My Heart," "Doesn't Take
Much," and "This House"—were still

in contention for the first single "We'll canvass NorthSouth's immense staff and put it to committee vote," says label president Andrew Frances jokingly, noting that besides himself, the NorthSouth staff primarily consists of CEO Pam Lewis, Brooks' co-manager and Frances' wife; VP Ira Fraitag; marketing consultant

BELLY JOEL

PINE FLOYD

EAGLES MELISSA ETHERHOGE

LOLLANALOGIA THE SMALSHIE POPS BEASTIE BOYS DEFONE CLINTON & THE P-FUNK ALL-STA THE BREEDERS A THINE CALLED QUE: 17, DIE BORELOGIS

NICE CAVE & THE MAD SEEDS

and former Liberty Records VP Joe Mansfield; and promotion consultant Gary Davis. Additionally, NorthSouth will check in with sister company, PLA Media. which likewise has offices in

both Nashville and Los Angeles. Decisions also are made in coordination with Atlantic Records, which markets, promotes, and distributes all NorthSouth product.

NorthSouth's "mission statement Frances notes, "is essentially about making records for adults...A big segment of baby boom people want heartfelt melodies and lyrics they can hear and understand. They don't want to be grunged, rapped at, or made to feel old.

Our goal is to talk to adults." Betsy fits NorthSouth's mission statement perfectly, says Frances. "She's a great first release because she solidifies everything we want to do with the label," he says.

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"Rough Around The Edges" shows a broad stylistic range. "It's country and

rock and bluesy all in one," says Betsy, who has been playing guitar in touring bands since forming Hot Ice, her allgirl high school combo. "My pick was the rock and blues stuff, but I've played everything except opera. I even did disco in that era, because that's what you did if you wanted to play mu-

The Tulsa, Okia, native also played for a decade in country singer G Hardin's band-one of the 50-odd bands Betsy performed with over the years prior to picking up the bass in support of her brother's cause

As for Betsy's stance, Frances points to "You Can Look (But You Can't Touch)," a feminist-tinged rocker co-written by Betsy, which stakes out her position as a '90s woman quite capable of holding her own. On the other hand, there's the ballad "This House," a duet with Betsy's mother and current manager, Colleen Carroll Brooks, a former Capitol Records artist, who sang on Red Foley's TV and radio shows in the 50s

"It was our dream to do that one! says Betsy, who likens her solo project to "every kid's dream when they picked up a guitar at 12 years old. NorthSouth plans to market "Rough Around The Edges" in an "adult man-

ner." says Frances, "not necessarily focusing on the chart game," but teaming PLA Media with Atlantic's New York and Nashville publicity offices in getting word out on Betsy. There's a lot of interest in Betsy be-

cause of her position in Garth's band and family, and the key is to take that and turn it into feature stories which fill in the complete picture—which is a lot more than that," says Frances.

Recalling Brooks' recent European tour, including a stint in Ireland, where audiences chanted Betsy's name. Frances looks to use Brooks' forthcoming August/September Australian tour to help break Betsy, whose album will be rush-released Down Under to exploit media activity there. While Betsy will be back stateside in time for the domestic release of "Rough Around The Edges," she goes out again with Brooks for his fall European tour.

'We're back [from the Eurone tourl around Oct. 15, and then I'll put a band together for November and December touring," says Betsy. "Then I'll go out strong in '96 while Garth does movies and family stuff."



Betsy, sitting at left, inks a deal with NorthSouth Records to become the With her are NorthSouth CEO Parn Lewis, aitting at right, and, standing from left, Garth Brooks, Betsy's brother; his wife, Sandy; and NorthSouth president Andrew Frances.

6th Annual Billboard Song **Contest Gets Under Way**

Song CONTEST: The sixth anmual Billboard Song Contest is under way, with the grand prize winner re-ceiving \$5,000 in cash, a BMG Publishing contract for the winning song, a Gibson Chet Atkins SST guitar, and an Orange amplifier. Contestants may enter in the following categories: pop, rock, R&B/rap, Latin, jazz, and gospel/contemporary Christian. The six first-place winners receive \$1,000 in cash, a BMG publishing contract for the songs, and the Gibson guitar. An Epiphone PR-350 acoustic guitar will be awarded to the second-place winner in each

while third.

accessory

pack. Each of

category. place winners will get Gibson strings and an the top 500

by Irv Lichtman

contest will receive a pair of BluBlocker Sunglasses. After a multi-tiered screening process, finalists in each category will be selected by music industry figures. Quincy Jones, chairman of the blue ribbon panel since the contest's inception, selects the grand prize winner. A \$15 fee is required for each song entered in the contest. The deadline is Oct. 31. Entry forms can be obtained by writing to the Billoard Song Contest, P.O. Box 35346, Tulsa, Okla., 74153-0346, or by calling 918-627-0351

Along with the anno the new competition, 1993 winners have been revealed. The grand prize winner is Connie Herrington of Nashville, for her song "If I Were." Other winners are Tim Mathews of Nashville and Josh Bernard of North Hollywood, Calif. (co-writers, country); Bill White Acre of Glendale, Calif. (rock); Thomas Lee Horner and Gave A. Thornton of Chattanooga, Tenn. (co-writers, R&B); Joe Kurasz of Rahway, N.J. (jazz), Osiel Garza of Santa Maria, Calif. (Latin), Cabonia Crawford of Morena Valley, Calif., and John C. Fluker of North Hollywood (co-writers, gospel). Also, John C. Fisher of Los Angeles won first prize for video a category not featured in the new

FINAL CUTS: Before his death June 14, it was well known that com poser Henry Mancinl was involved in writing the score for a Broadway version of "Victor/Victoria," the 1982 comedy with music for which Mancini won an Oscar for best scoring. He and lyricist Leslie Bricusse, his partner on the songs from the film, had penned some 25 numbers. Little known was Mancini's involvement in a re-release of the soundtrack album on GNP/Crescendo, which is celebrating its 40th anniversary. The original soundtrack album of "Victor" Victoria" was released by PolyGram, but GNP/Crescendo got rights to the album in an arrangement with Ted Turner, owner of the MGM film catalog. Mancini's involvement with the new version of the "Victor/Victoria" soundtrack concerns his personal selection of four numbers cut from the film for restoration on the new album. Three of them are instrumentals:
"The Big Lift." "Elegant." and "Le Matelot Club." The fourth features Robert Preston's version of "The Shady Dame From Seville," which was performed only by Julie Andrews in the previous version. The newly remastered soundtrack album is due for release Aug. 17.

> DEAL: EMI Music Publishing has renewed worldwide agreement with New Line Cinema Corp., the film develproduction

company, whereby EMI Music will continue to administer the music on all films now owned by New Line and its affiliates. Among the newer New Line or affiliate titles are "Corina Corina," "The Mask," "Mortal Kombat," and "Don Juan Macero And The Centerfold."

SUIT: Songwriter Denny Randell, who in a more-than-30-year career has been the co-author of such hits as "Workin' My Way Back To You, "Let's Hang On," "Lover's Concerto," "Native New Yorker," and "Swearin' To God," has brought charges of copyright infringement and unfair competition, among other complaints against EMI Blackwood Music, EMI Music Publishing, and EMI April. In a suit filed June 23 in a U.S. district court in New York, Randell-alone with his publishing companies Desid-erata Music, Denny Randell Music, and Randell America Songs-claims that the defendants no longer control dozens of songs as a result of EMI's purchase of the CBS Catalog in the mid-'80s, and have breached co-publishing and administration agree-ments between Randell's publishing companies and EMI Music. The suit also charges that EMI has exerted wrongful rights within a foreign renresentation agreement with Randell negotiated in 1990, and that EMI has wrongfully exerted rights to a catal called Native Songs, an outgrowth of a former Randell arrangement with Unichappell, the BMI unit of Warner/

defendant in the suit. At press time, EMI had not responded to a call for PRINT ON PRINT: The following are the best sellers from Hal Leon-The Lion King soundtrack

a reply.

Chappell. Warner/Chappell is not a

Crash Test Dummies, God Shuf-

3. Counting Crows, August And Everything Afte 4. Steve Vai. Sex And Religion 5. R.E.M., Out Of Time.

Continental Drift UNSIGNED ARTISTS AND REGIONAL NEWS

PITTSRIIRGH: Therapeutic lyrics shout love lost sung to a dual-guitar rock attack, have elevated the Clarks to top status in the Iron City. The Clarks-whose lineup of vocalist Scott Blasey, guitarist/vocalist Robert James, bassist Greg Joseph, and drummer Dave Minarik has remained intact since I986-were named best local band last year in a



reader's poll sponsored by a Pittsburgh weekly. The group won the award, in part, due to its three strong self-released albums, which have sold more than I5,000 units combined "Love Gone Sour Suspicion And Bad Debt," the band's current I4-song CD, has sold 5,000 copies since its March release. It's distributed by Galaxy

Music in Pittsburgh and Universal in Philadelphia. Commercial stations have been receptive to the CD's radio-friendly tracks. Pitts-

burgh album rocker WDVE-FM has played "Treehouse" rocker WENZ Cleveland and Philly top 40 outlet WPLY-FM have played "Madeline"; and "Cigarette" has garnered play on album rockers WAPL-FM Appleton, Wis., and WRKT Erie, Pa. In addition to playing at several national and regional music conference, the Clarks regularly sell out top nightclubs in their hometown, including the Graffiti. A recently signed sponsorship from Rolling Rock beer ensures weekly exposure via print and radio ads through the new year. Contact Greg Joseph ot 412-661-9006

OAKRIDGE, N.J.: Sounding like a blend of Jackson Browne, early Eagles, and Gram Parsons, Neal Casal is a 25-year-old singer/songwriter whose vocals resonate a soothing vision that is uplifting as well as driving. Casal focuses on songs with subtle-yet-infectious hooks amid acoustic guitar pleasantries that even mom would like. Casal's "Brand New Damage Done" is a potential adult pop/alternative hit with heavy

VH-I rotation written all over it. His sound incorporates a '62 Gibson SG, Hammond Organ, pedal steel, bass, and violin, along with dashes of female harmonies, into a sensible-yet-versatile pop structure. Production credits on his Warner/Chappell demo go to Jim Scott, who mixed Johnny Cash's recent effort for American and has engineered projects for Tom Petty and Robbie Robertson. The seven songs were recorded in two days. Warner/Chappell's Jim Cardillo signed Casal in 1992 when ex-King's X A&R



ren Gary Walden, who knew Cardillo from their Megaforce days, passed him Casal's rough demo. Casal frequently plays at the Mercury Lounge in New York, and has begun performing in L.A. as well. Contact Cardillo at 310-441-8600 or Walden at 201-455-7841.

MILWAUKEE: Blue In The Face's second CD for Milwaukee's Don't Records, "Curtains," contains more of the seven-member band's unique twists on contemporary songwriting and rock'n'roll history. Vocalist Mike Benign writes thoughtful lyrics about human relations and sanity in a media-saturated age, using concise but vivid language and dropdead melodies reminiscent of Squeeze. With a three-man horn section steeped in the sounds of '60s Stax



borders of R&B. "Everybody has such different approaches that by the time they get through with my songs, there might not be any threads leading back to my original idea," Benign says. The 3year-old group packs clubs and summer festivals in Milwaukee and works the upper Midwest circuit of Chicago, Madison, and

soul the music comes close to the

Minneapolis. The band is represented by Shellee Swanson, a staffer at Milwaukee's top FM rock station, WLZR, who previously got Milwaukee's Semi-twang signed to Warner Bros. In a decade dominated by grunge, Blue In The Face's vibrant sound represents a true alternative. Swanson can be reached at (414-453-4I30).

DAVE LUHRSSEN

(Continued from page 14)

hooking up with another major for his domestic releases. "I told 'em, I said, Look, I can sell it on my own label, and I'll make more money. We're not gonna bullshit—if, on my own indie, I make \$5 a record, what are you talkin about?" They just kept on naggin' us and shit. Then finally, I told [managerl Jorge [Hinojosa], 'Just write em up a hell of an offer. Tell em we want that, we want this, we want that, we want a real royalty rate.' Pretty much, they was like, 'OK.'"

With the Virgin deal sealed, Ice-T and the rest of Body Count-guitar ists Ernie-C and D-Roc, bassist seman, and drummer Beatmas ter V-set out to make an album that would strike a different chard than the debut disc

Perhaps the most compelling tracks on "Born Dead" are the title cut and "Shallow Graves," a pair of songs critiquing the military and beuning the fate of the foot soldier. The former was written after a 70show European tour last year, during which the band tried out most of the album material.

"War was very much on my mind," Ice-T says. "We literally had kids coming from Bosnia to our show in Budapest, and then goin' back to the war . . . We were like, 'This kid is gonna go back to fightin' a war tomorrow. He's got time to come to a Body Count show? Stupid, man.

Virgin product manager Margi Cheske is anticipating that fallout from the "Cop Killer" fracas and Body Count's still-outspoken lyrics could make waves this time around. "We're definitely expecting that,

and we're not going to ignore it,"
Cheske says, "We're going to try to turn it into a positive . . . This record is a lot different, and we don't expect it to have the same amount of controersy, although we expect some." She adds, "There's going to be a curiosity level at first, and that's great

A lot of people will want to hear it and find out what it's about. "Born Dead" will not immediately

benefit from an American Body Count tour: Ice-T will spend the summer months in Arizona shooting the film "Tank Girl" (he plays a half-man, half-kangaroo creature called a "Ripper"). A European Body Count tour and a late-year solo jaunt by Ice-T with Public Enemy and Ice Cube will follow the completion of filming. A U.S. band tour is anticipated early

In the interim, Virgin will circu late a Body Count track on a free 10track cassette of the label's acts. The Virgin Records Summer Sampler," to be distributed at Lollapaloogs and other seasonal events, and for distribution at retail via the label's alternative marketing depart-

The band has produced a fourong medley of the tracks "Masters Of Revenge," "Killing Floor," "Drive-By," and "Street Lobotomy." A clean version of the medley plua a clean version of the title track will go to radio in mid-August.

Video director Peter Christopher

son, who shot two Rage Against The Machine videos, has shot clips for the medley and the cleaned-up "Born Dead." Virgin will target MTV's "Headbangers Ball" and the

VIRGIN UNLEASHES ICE-T'S HARD-ROCK BAND

Box for video promotions.

To service hardcore fans of the band, the album will be issued as a

limited-edition vinyl LP Aug. 23, two weeks before the CD and cassette. "Cema really wanted to make it," Cheske says. When the album officially drops

she adds, "We're trying to set up street,date events at retailers around the country, using the 'born dead theme to create some fun."

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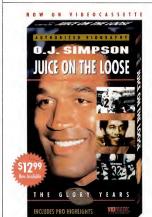
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DON WAS



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BILLBOARD'S H F A SFF F R S ALBUM CHART

WEEK	WEDX	WKS. ON CHART	COMPILED FOR WEEK ENDING JULY 30, 1994 FROM A NATIONAL SOUNDSCAN SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED. THE TOTAL COMPILED, AND PROVIDED IN THE TOTAL ARTIST TITLE TITLE	top 10 ineligs	O of Th	e Billbo	It lists the best-selling lifties by new and developing orfields, defined as those who have never appeared in the and 200 chief. When an allow matches this level, the album and the infect's subsequent albums are immediately to the Heisbeshev chief. All albums in available on casester and CD. *Address's indicates veryl LP is available, greatest sales joins. © 1994, Bilboers/BPI Communications.
_	-		* * * No. 1 * * *	31	14	25	PRONG CPIC 53019 to 98 EQ/15 980 CLEANSING
1	2	2	69 BOYZ NP.IT 6901 19 98-15 980 NINETEEN NINETY QUAD	(22)	29	5	FUGEES RUPPHOUSE 57425*COLUMINA 19 98 EQ15 981 BLUNTED ON REALIT
2	_	1	L7 SLASHITEPRISE 45624**WATINER LINGS 110 58115 580 HUNGRY FOR STINK	25	22	31	JEFF FOXWORTHY WASHER BYOS 45324 09 HULD HELL YOU MIGHT BE A REDNECK IF.
3	5	20	MAZZY STAR CAPITOL 98253 (10 9815 98) SO TONIGHT THAT I MIGHT SEE	14	14	3	LARI WHITE 70A 66395 (9.98/15.90) WISHE
1	1	1	SOUNDS OF BLACKNESS PERSPECTIVE 9006/ARM 19 98/15 980 AFRICA TO AMERICA	25	14	3	CRYSTAL WATERS MERCURY 522105 (10 98 EQ/15 98) STORYTELLES
1	1	44	MARTINA MCBRIDE ICA 66288 9 98/15 98: THE WAY THAT I AM	29	14	3	M PEOPLE 8110 64209* (10 59 EQ15 98) ELEGANT SLUMMIN
6	13	1	BONE THUGS IN HARMONY NUTHLESS 55264 SELATIVITY (7 90.12.98) CREEPIN ON AH COME UP	27	18	2	REVEREND HORTON HEAT SUB-POPUNTERSCOPE 9235-MAG (10 98-25-98) LIQUOR IN THE FRON
T	3	39	ADAM SANDLER WARNER BROS. 45393 ID 98/15 08) THEY'RE ALL GONNA LAUGH AT YOU	26	25	3	KIRK FRANKLIN AND THE FAMILY GOSPO-CONTRIC 2119/SPARROW 19 08/13:080 KIRK FRANKLII
1	_	1	311 CAUTICOTIN 42026 19 SW15 981 GRASSROOTS	26	14	14	BLACKGIRL KAPER 6(359/RCA (9 90.15 90) TREAT U RIGH
1	1	1	HOOTIE & THE BLOWFISH ATLANTIC 8261 3/45 (10 99/15/90) CRACKED REAR VIEW	(30)	39	3	MILLA SIN 279545M (10 9615 981
10	1	1	AHMAD GAINT 245 INREPRISE (10 98/26 98) AHMAD	31	14	3	SELENA SULLATIN 20103 (8.9012 98) AMOR PROHIBID
11	7	4	MELVIN RILEY MCA 11016 (9/98/15 980 GHETTO LOVE	32	30	14	JIMMIE VAUGHAN DIG STZUZ 110 M EQUIS MI. STRANGE PLEASUR
12	10	73	BIG HEAD TOOD & THE MONSTERS ● GANT. REPRISE 24486.WB (9 9615 96) SISTER SWEETLY	33	32	26	ME'SHELL NDEGEOCELLO MAYERIOXISEE 45333W0 17 98/15 98/ PLANTATION LULLABIE
13	9	20	RACHELLE FERRELL MANHATTAN 93769*(CAPITOL (9 98/13 98) RACHELLE FERRELL				
14	12	6	BORN JAMERICANS OQUICIQUE VIVYU, BASTWEST 92349/AG 19 58/25 961 KIDS FROM FOREIGN	34	28	3	E-40 SICK WID' IT 41537/19/E (8 98/11 98) THE MAIL MAI
15	11	4	THE BEATNUTS VIOLATOR 1179-RELATIVITY OF 98-16-981 THE BEATNUTS	(35)	-	1	TYPE D NEGATIVE FOADRUPHER 1000 (9 18/16 198) BLOODY KISSE
16	24	8	CAUSE & EFFECT 200 (1006 (10 90 15 96) TRIP	36	-	1	DECDNSTRUCTION AMERICAN 45544/WARNER BROS (10 96/15/98) DECONSTRUCTION
17	15	6	PRIDE & GLDRY GEFFEN 24703 (10 99/15 98) PRIDE & GLDRY	37	3]	40	BLACK MOON WEEK 2002*NERVOUS (9 98/15 98) ENTA DA STAG
18	20	5	BLUR (DODGER 291945MI (10 9015 98) PARKLIFE	38	34	2	SHENANDOAH #CA 66267 (9 98/25 98) UNDER THE KUDZI
19	17	3	LOREENA MCKENNITT WARNER BEGS. 45420(10 98/15 98) THE MASK AND MIRROR	39	27	18	12 GAUGE STREET LIFE 75439/SCOTTI BROS 19-98/15 98) 12 GAUG
20)	_	1	EVERETTE HARP SLUE NOTE 90297/CAPITOL 19 98/15 960 COMMON GROUND	40	35	3	LALAH HATHAWAY WEGIN 35942 (9.96) 25-981 A MOMEN

DOWN WITH IT: Los Angeles-based hardcore rockers downset. know a thing or two about marketing.

On its own, the quartet, which has been described as a harder version of Rage Against The Machine, released two seven-inch singles to college radio and select mom-and-pop retailers prior to the July 12 release of its self-titled Mercury debut.



In Flight, Step One Becarde' Western Flyer has been working hard supporting its self-titled debut single from the forthcoming album of the same name. The band is visiting radio stations and performing acousticelly for distributors through August. The song is No. 73 on Hot Country Singles & Tracks this week

The band also came to Mercury with its own fanzine, as well as postcards and artwork for the album.

The fanzine, which is distributed to fans and the press, includes information on the band's background, lyrics, and aplainations of its songs. They have their own philosophy about things," says product manager Bigi Ebbin. "They submitted their own packaging to us and just wanted the label to be able to

put it out there on a large The two singles, "About To Blast" and "Anger," were released by the band in August 1963 and January of this year.

respectively. Both songs are featured on the album "It helped get the band's name known as did the few shows they did with Mighty

Mighty Bosstones in January," Ebbin

cury distributed a cassette sampler at a BoardAID event in L.A. The cassette also was included in the May issue of Alternative Press and the April issue of Seconds magazine

WIYY Baltimore and KXRK Phoenix are playing "Anger," which went to metal radio June 13 After finishing a two-month stint with Biohazard in June downset headed out on a

club tour, which runs from July 29 through August, and will include a few more dates with Biohazard and some dates with Shootyz Groove.

CHANTS DON'T SUCK: Capitalizing on the phenomenal success of the Benedictine Monks Of Santo Domingo de Silos' Angel album, "Chant, the wacky folks at Rhino have released the speci EF, "Chantmania," by the Benzedrine Monks Of Santo Dominica.



Homiez?," the first video from III Al Skratch's Mercury debut "Creep With Me." was No. 9 on the Box for the week ending July 15. The song is No. 9 on Hot Rap Singles and No. 34 on Hot R&B Singles this week. The duo compases At Skratch and Bin Itl The Mack

Creepin' Up. "Where My

NORTHEAST EAST NORTH CENTRAL Bone Thugs N Harmony, Creepin On Ah Co. WEST NORTH CENTRAL 311, Grassroots eleen Ninety Quad, 69 Boyz Mazzy Star, So Tonight That I Might See

> THE REGIONAL ROUNDUP Rotating top-1D lists of best-selling titles by new & developing artists Seleca, Arres De -

PACIFIC So Towght Trut I Might Sec For Stira L7, Hungry For Stine Abread, Ahmed Celly Cell Heat 4 Ye Azz E-40, Mari Man

The band, featuring three of the members of Big Daddy, perform of paredy cougothe album-"Losing My Religion," the theme song to "The Salesa, Arnor Probubios 65 Bayz, Niveteen Nivety Goald Sloon Thugs M Harmany, Creepin On An Martina McBride, The Way That I Am Jeff Fassecting, Righted Mr. Tee Segget

Monkees," "Smells Like Teen Spirit," "Da Ya Think I'm myl," "The Monks' Vew Of Silence," and "We Will Rock You.'

Morning shows such as KLOS Los Angeles' "Mark And Brian" program are play-

ing cuts from the disc. A 20-minute "monkume tary" video, in the vein of "This Is Spinal Tap," also was filmed and will be serviced to the standard music video outlets. in addition to being pitched to HBO and Comedy Central. Music videos for each song also

will be serviced shortly CNN covered the making of the video on July 15

Garson Foos VP of product management at Rhino, says the tabel plans an instore at the Virgin Megastore,

where the album is No. 12. The artwork on the album cover features monky in hooded robes sporting the sloren "Chants Don't Suck."

SOLO SHOT: Virgin is downplaying the Guns N' Roses tie-in while promoting guitarist Gilby Clarke's

solo debut, "Pawnshop Guitars." due July 26. This is a very valid album. and Gilby is an artist in his own right," says product manager Jean Rousseau, "We're going

into this with some degree of The label put the guitarist/ singer on a radio promotion tour in late May and June; he erformed May 25 at the WBCN Boston Rumble. He

also will play a few low-dough

of a fall tour being planned. "Cure Me . . . Or Kill Me" ent to album rock radio July

The album features contributions from all GNR members and from Frank Black, who plays on a cover of the Clash's Jail Guitar Doors."

T_{1D} BITS: Energy metal act Pro-Pain performs with Over-



Dramatic, R&B trio Drama has been on the road eince June visiting radio stations end retailers and speaking at youth centers Performences include

WTLC Indianapolis' Black Expo in July. "See Me," from the group's Perspective Records debut, "Open Invitation." is No. 76 on Hot R&B Singles

this week kill on a 60-date tour, begin-

ning in August . . . MTV began airing Skrew's "Picasso Trigger" from its Metal Blade album, "Dusted," on Headbangers Ball July 18.

Assistance provided by Silvio Pietroluongo. BILLBOARD JULY 30, 1994



Weekend Coup. Wild Pitch recording act the Coup was at Hyde Street Studios in San Francisco laying down vocals for its sophomore album, "Genocide & Juice," which is scheduled for an October release. Pictured, from left, are E Rock, quest rapper Spice 1, and Boots.

L.A. House Of Blues Is Foundation HO Group Brings Art, Music To Public Schools

BY J.R. REYNOLDS LOS ANGELES-The House Of

Blues restaurant and club bere, which



opened in May, is to be headquarters for the House Of Blues Foundation, a non-profit organization dedicated to bringing music and art back into public school classrooms. The foundation

seeks support from all business and nity sectors. Current supportinclude the Harvard Endowment

Fund, Digital Equipment, Lotus De-rived from African music, and how it velopment, and the McIlhenny Co. The plush upstairs suites at the enue have been designated for exclu-

sive use by foundation supporters There are several 65-seat rooms, trimmed with black folk art. Sponsors also will be entitled to an exclusive culinary series in the suites We now have closed the foundation

rooms to the rub. lic and are collect. HOUSE ing the names of those interested in supporting our cause," says Issac Tigrett, founder

former owner of the Hard Rock Cafe). According to Tigrett, the foundation brought together the Dubois Institute of Harvard University and the Center for the Study of Southern Culture at the University of Mississippi to create a curriculum for school children that includes the study of blues and black history, with additional emphasis on racial tolerance and understanding. Says Tigrett, "We take blues, as a

root music then show how it was do-

influences today's music forms ... Then we take those ideas and roll them into discuss ons on slavery and



other non-musicrelated African-American history including civil rights and other aspects of African-American cul-

ture' Tigrett says the foundation's public status prevents

it from setting the cost of individual and corporate sponsorships. But he notes, "No more than 30% of the funds CEO of the House Of Blues (and come from any one source, which minimizes the ego problems common to privately run foundations." While he declined to quote an exact

mount, Tigrett describes the House Of Blues' contribution to the foundation as "substantial—several thou-sands of dollars." Tigrett adds that the business charter of each House Of Blues site allocates a certain amount of funds toward the foundation There are three House Of Blues locations (Continued on page 24)

DeBarge Single Gets Help From Babyface: **Epic Street Promotes On-The-Job Training** THE ROAD BACK: The Reprise promotion department easily move the veteran back into the ranks of R&B's top

will have extra ammunition to throw at programmers when El DeBarge's next single, "Where Is My Love?," shing to radio Aug. 16.

Not only did Babyface produce the song and share writing credits with DeBarge, the two shared the same microphone for a duet. According to DeBarge, it was the first time Babyface has co-written with an artist he was

producing.
"Where Is My Love?" will be the second single off "Heart, Mind & Soul," DeBarge's best album in years. He produced four songs for the album, and takes writing or co-writing credit on 10 of 11 tracks. His vocals are more definitive, while his production work, along with that of Babyface, Tony Dofat, and Jermaine Dupree, issues

sharp, contemporary rhythms. Credit all of the producers for pushing the musical en-relone on select tracks that issue near-hip-hon, doo-won

The

Rhythm

and the

Blues

beats, but carefully avoid the trap of sacrificing De-Barge's identity in favor of hipness. And though he nibbles on Marvin Gaye's vibe with a couple self-pro-duced tracks ("Starlight, Moonlight, Candlelight, and the title track), it is done with understated

Says DeBarge, "For the record. I want to make it clear, since a lot of people

don't seem to know: I've always been writing and producing-since the beginning of DeBarge. I play piano [and] co-wrote a lot of the group's songs."

He attributes his revitalized creative spark to a period

of introspection, as well as Babyface's creative and motivational support. Says DeBarge, "The most challenging thing about putting this project together was to be who El DeBarge is as a singer, and to bring my vocals to a '90s style without compromising who I am. It was a combination of material

my focus, and Babyface helping me to rediscover who I am as an artist and balladeer. The power from all that showed up in the delivery of the songs on this album." Now the key is for DeBarge to overcome public percep-tion that he is beyond his prime. After debuting at No. 24 on the Top R&B Albums chart, "Heart, Mind & Soul has been sputtering of late, and the first single, "Can't Get Enough," peaked at 21 on the Hot R&B Singles chart, Still, scoring a hit or two in the coming months could

balladeers. Add to that a proposed "Ladies Only" tour, which DeBarge says is being considered in tandem with Babyface, and be's got the potential to make some noise early next year. SERVIN' STREET KNOWLEDGE: The Los Angeles

office of Epic Street conducted a Street Posse Competition that provided on-the-job training for five novice street promotion teams, then challenged them to develop two-week street promotion campaigns for Epic Street acts MC Eiht, Quo, Grand Daddy I.U., Patra, and Vicious. The contest was organized by Michael Nixon, who consults for the label and is president of N5 International Entertainment Marketing.

Says Nixon, "There are a lot of kids out there who want jobs and think street promotion is just handing a tape to a club DJ and putting up posters around the 'hood. This is a way of educating them

about the business and giving them on-the-jobtraining at the same time." Nixon trained each team in areas of communication, creative street promotion, street and club display merchandising, and introductory marketing techniques. The winning team,

by J. R. Reynolds Street Buzz Promotions, won \$100 for its efforts. and was hired by Epic Street to become part of its promotion "hip squad.

One highlight of Street Buzz's campaign was a pror nently displayed, seven-foot wall mural of MC Eiht in the heart of South Central L.A., promoting the artist's latest release, "We Come Strapped."

"It's a win/win situation," says L.A.-based Rejina Brown, national promotion/marketing director for Epic Street. "The remaining four teams can put this work on their resumes and have an edge when looking for work. Nixon intends to develop similar on-the job-training competitions at other labels

HE 2ND ANNUAL Juvenile Diabetes Foundation's International Music Industry Dinner will take place Sept. 22 at the Sheraton Centre Hotel in New York The dinner was founded by Epic VP of black music Vivian Scott and Famous Artist president Jerry Ade. (Continued on page 25)

ARTIST DEVELOPMENTS

RAJA-NEE'S READY

Perspective Records is shifting marketing gears to break female vocalist Raja-Neé-a no-frills vocalist who label executives say requires a stripped-down marketing approach Initially, that approach favors hard-tofind underground clubs and independent record stores over chain

retailers and radio Raja-Neé's debut album, which drops Oct. 4., is titled "Hot

And Ready." Its

tracks deliver

spicy (and ecasionally raw) horastyled street heats. But there also are lush ballads that embody the

artist's on-the-edge sensuality "Rallads are heartfelt, so I love them best," says Raja-Neé. "When I was recording them, all the lights in the studio were turned out. I get really personal with the lyrics, try to put

myself mentally into the song's Added to her sassy, rhythmic cadence on certain tracks is a ragga feel that the label hopes will pull in the dancehall crowd.

Says Sheila Coates, VP of product and artist development for Perspective, "Her sound is really unique because she incorporates patois, along with the hip-hop, funk,

and R&B on the album. Raja-Neé may have an advantage over other artists who deliver lyrics in patois because her use of the Jamaican dialect is mostly understandable-

though still sexually gritty-to novice dencehall fone "I wanted to tap into a market that was unique and different," says the Chicago native. "I have a lot of Jamaican friends, and patois is the dialect they speak. So I studied and

learned it. And if I was going to bite on their culture, I had to tell the truth the way they tell it." Raja-Neé was discovered by Auto & Cherokee (who produced five tracks on the album) when the vocalist

auditioned for a group the pair planned to produce. They, in turn, introduced the artist to Perspective label owners Jimmy Jam & Terry Lewis, who also produced tracks on the album. Costes says marketing efforts for

"Hot And Ready" will be geared away from sensationalized tactics, in favor of a more deliberate strategy, "We're starting slowly, with independent retailers in the beginning, because they're closest to the underground audience we're initially going after." she says.

Coates says music video and street marketing will play important parts in the selling of the Rajanee album. video is being released three weeks ahead of the single," she says.

Although no date has been set for release of the first single, "Turn It Up," Coates anticipates a cassette single going to retail in early August, with a 12-inch, that includes remixes, going to DJs for club play at the same

Coates says the label will not oncentrate on gaining airplay with the first single in the traditional sense. "What we're trying to do is develop an (Continued on page 24)

BILLBOARD JULY 30, 1994

Billboard HOT R&B SINGLES

COMPILED FROM A NATIONAL SAMPLE OF RAB RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, RAB RADIO PLAYLISTS, AND RETAIL SINGLES SALES COLLECTEO, COMPILED, AND PROVIDED BY SOURCESSAMES

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THIS	WEEK	2 WHS AGO	WKS. ON CHART	GUILLY ON, 1994 MITTEL SOMEWHITE AND ALL AND	ARTIST AREA	THIS	WEEK	2 WKS AGO	WKS. ON CHART	THE CONTROL AND ADDRESS OF THE ADDRE
				*** No. 1 ***	A HAPT HOUSEN	50	50	52	9	WHOSE IS IT? MINIET IN PREST OCH MCA 54849
1	1	1	10	LIAM T CONTE LIACKSON II INCKSON J HARRIS T LEWIS	ICI (T) CO WISSIN TRADS	(51)	55	88	9	SOUTHERNPLAYALISTICADILLACMUZIK ORGANIZIO MOZE IA PATTON A BENJAMIN OPGANIZED HOUSE (\$1510) (\$10.00 (\$1) LAFACE 2-407 DARSETA
2	3	9	10	FUNKDAFIED ● CUPPLM SEA U DUPPLDA BIATO ICLITI 50 50 C	DA BRAT	(52)	80	99	3	NEVER LIE IMMATURE COMPANIO CO
,	2	2	14	G CAUTHEN (G CAUTHEN APPALL)	AARON HALL ICI SILAS 54847/MCA	53	49	49	9	INNER CITY BLUES ANGELA WINBUSH CLIPATION OF A WINB
,	9	,	14	RACK & FORTH • (C) (T) (X	BLACKEROUND 42174 INE	(54)	54	45	6	OLD TO THE NEW • NICE & SMOOTH
5	9	7	13	NAUGHTY SY NATURE OF NUEPHALLE HAUGHTY BY MATURE) (C) (C)	T) BLTOWN 2242M000MN	55	45	41	20	OLD TIMES' SAKE (FROM 'ABOVE THE RIM') SWEET SABLE OLD TIMES' SAKE (FROM 'ABOVE THE RIM')
8	5	5	16	BANYACO SELVEND GERMANDE	ARE IMA FRANKLIN	56	48	42	17	LOVE ON MY MIND • XSCAPE
D	9	9	6	ALWAYS IN MY HEART BABYFACE D SINVOAS (SABIY ACE SIMMONS) (C) 100 (N) QC	TEVIN CAMPBELL	(57)	57	63	8	NAPPY HEADS ♦ FUGEES (TRANZLATOR CREW)
1	7	6	12	YOUR BODY'S CALLIN' ●	Ø R. KELLY (E) (E) (E) (WE 4222D	58	44	35	19	WORKER MAN ◆ PATRA
8	8	10	11	JAM T LEWIS CHARRIES LEWIS REPORTS NESSY LWRIGHT)	(C) (T) (V) MCA 54673	(59)	60	55	4	TAKE IT EASY • MAD LION
10)	11	11	15	S HURLEY IS HURLEY J PRINCIPLE, M.DOCI (C) (T)	OC ALM DETAPERSPECTIVE	60	41	21	12	EASE MY MIND ◆ ARRESTED DEVELOPMENT
11)	15	18	8	WHEN CAN I SEE YOU ENTRIES A REC D SMMONS IBABITACE) ICH	♦ BABYFACE	81	56	69	5	THE MOON • FRIC BORERSON
12	12	16	13	PANTASTIC VOYAGE A DOBBS THE WIND OVEY THE HIS ALCUANDER BEAVERS CRAIG MCCAN, SHELBY) (C)	COOLIO MI (T) DO TOWNY BOY 617	62	-		,	BOOGREDO CAMILLE (BOOGREDO CAMILLE E POBERSON) (C) WARREN BROS (BRIT) SWEET FUNKY THING FTERNAL
13	10	8	15	REGULATE (FROM "ABOVE THE RIM") ● WARI WARREN G (WARREN G. WARLE DOGG) 001 DEA	EN G & NATE DOGG H ROW 982801NTERSCOPE	-	62	95	4	TERROR IN TRACHER COLLENGENESS IN THE CROOK AN OLD COLLEGE
14)	17	17	8	BDOTI CALL I REEVALUEEE SERMON RELEY SERMON, SILVERS RELEVIDICKEY TROUTHAN, I ROUTHA	BLACKSTREET INTERSCOPE 98255	63	52	50	11	A TRIBE CALLED QUEST (AROHER TEACLELES, DAYS MUHAMMAD) (C) (T) 40 ACRES AND A MULE SARSTANCA
15)	16	19	6	WHAT ABOUT US D SWING HAVING D MODRE & TROUTHANKE BROUTMAN'S MURDOOKS	(C) UPTOWN 54861,MCA	64	72	70	6	BANA BOYS (D HARNENS, E VIDAL, N YOAL A MILLER R TROUTMAN) (C) (T) 00 IMMORTAL 62844/ICA
16	13	13	10	90'S GIRL CHRISTIAN I RILEY SCOTT SMITH (WARREN RUSSELL FOOTE, MCCANN, FELDS FILEY)	◆ BLACKGIRL CI (T) 00 HAPER 62965 FICA	65)	89	_	2	JAM LEWIS LINARES, LEWIS & BACHARACHH DANDI # SUUNDS OF BERICAMESS (C) PERSPECTIVE 7462
17	14	12	17	ANYTHING (FROM 'ABOVE THE RIM') BAMORGAN BAMORGAN	◆ SWV (C) (T) (N) (F) (RCA 62/834	66	63	68	4	■ PARAMMENT 1 RLEY IT RECKA DAVISSON IN SMITH (DAVIDSON) 00 (MI CT) (IX GANT 18136
18	19	14	13	I SWEAR ● D FOSTER OF (MYERS G BAYER) (C	◆ ALL-4-ONE Out BUTZZ 872438TLANTIC	67)	73	72	7	THE WORLD IS YOURS ♦ NAS PRODUIT PHILLIPS NUCLES (C) IT COLUMBIA 77514
19	18	15	20	YOU MEAN THE WORLD TO ME . LARED BARNAGE BY CO. S. A. RED. BARNAGE D. SMINONS (C) (D) (B)	◆ TONI BRAXTON	68)	71	67	5	DIARY OF A MADMAN PISJEZA IT HUSEON, R DISCS, A BERKELEY, A HAMILTON, D. COLLINS, W REED! ICI ITI GEE STREET 854 062/5LAND
20	20	22	14	BACK IN THE DAY KENDAL OLA LEWIS S. K. GORDIN	◆ AHMAO ICLIMCITUS GANT 18217	69	NEV	*	1	HAPPINESS BILLY LAWRENCE K. CEANE (IS LEARNEST MAJER (IS LEARNEST MAJER
21)	26	31	9	THE PLACE WHERE YOU BELONG (FROM BEVERLY HILLS COP	II') ♦ SHAI	70	77	85	4	TONIGHT
22	21	29	4	WHEN I GIVE MY LOVE	KEITH SWEAT	71	65	77	5	EASY TO LOVE → FOR REAL JHSS (JHSS N READ) (D. (T) AMM 03/DEPENDECTIVE
	_	_		* * * HOT SHOT DEBUT * * *	ICI ELEKTINI DELLI	(72)	75	71	7	I WANNA BE YOURS ◆ TRELLINI B REFRILL IT DAYS & REPRELLI
23)	NE	₩	1	BACK IN THE CAY COME. THE FLAT WHITE TO BELONG FROM YEVER I HILLS COME OF THE PROPERTY OF THE CAY OF	TONY! TON!! TONE!	73	64	57	20	PUMPS AND A BUMP HAMMER PUMPS AND A BUMP HAMMER
24	24	26	23	I'M READY	TEVIN CAMPBELL	74	70	64	9	CAPTAIN SAVE A HOE ◆ E-40
25)	25	34	1	TOOTSEE ROLL	◆ 69 BOYZ	75)	95	98	3	YOU DON'T HAVE TO CRY NIIU
			-	***GREATEST GAINER/SALES*	**	76	76	78	5	SEE ME ◆ ORAMA
26)	87	-	2	STROKE YOU UP R NELLY IR WELLY) ROTTE ROTTE	◆ CHANGING FACES	(II)	NEV	٧.	1	NO GUNS, NO MURDER ◆ RAYYON
27	22	25	10	ANYTIME YOU NEED A FRIEND	MARIAH CAREY MARIAH CAREY MARIAH CAREY	78	68	58	20	HOW DO YOU LIKE IT? ♦ KEITH SWEAT
28	23	23	20	GOT ME WAITING	EAVY D & THE BOYZ	(79)	NEV	٧.	1	ACTION ◆ TERROR FABULOUS FEATURING NADINE SUTHERLAND
29)	32	38	6	NUTTIN' BUT LOVE	EAVY D & THE BOYZ	80	61	54	13	OUTSIDE YOUR DOOR ME'SHELL NOEGEOCELLO
30)	38	47	4	GIVE IT UP	◆ PUBLIC ENEMY	-	85	87	5	EASY COME. EASY GO COMMUNICATION OF HIS LITERATURE OF THE LITERATU
31)	58	=	2	THIS D.J.	WARREN G	81				CAN IT BE ALL SO SIMPLE CONT. OVER THE BEALL SO SIMPLE
32	29	43	10	WEEKEND LOVE/BLACK HAND SIDE	◆ QUEEN LATIFAH	82	82	89	5	PRINCE PARELIN ONLY TANG COMA DERIGNANCH REPISMAN, M HAMUSCHO (C) IT (DE (OUD 0299) PICA FEL REMEMBER YOU A ATLANTIC STADE
33	28	32	14	SOMEONE TO LOVE	MINT CONDITION	83	78	62	1.2	E WOLFT V SENFORD IS WOLFT S PERSON CO 10 ARSTN 2 2678
34)	40	36	_11	WHERE MY HOMIEZ? (COME AROUND MY WAY)	◆ ILL AL SKRATCH	84	67	66	20	D HALL OF GITENED HALLI CO (7) UPTOWN SATSAMCA CHAPTER POTATOE RISE A COMMING
35	27	20	19	PART TIME LOVER I'M STILL IN LOVE WITH YOU	-TOWN/AL B. SURE!	85	69	60	19	D) BATTLECAT (DOMINO & SILLIAM) (C) (NB (T) OUTBURST/RAL 7735Q/CHAOS
36)	36	44	9	INFATUATION	◆ JAMIE FOXX	86	81	81	5	D DARLINGSON (A DUSIN H WARREN) ICI NY 550 MUSIC 7758 7/6/PC
37)	42	48	6	# FOR COLORS FUNNY Y-C-C MILLS HE VALCE T MAYES 1.00% PURE LOVE HICK ADMILLS TERMONIS I DUGGLAS, I DAVIS, I STERMOURS EDILITYER IN LOVE TI	THE PUPPIES	-	NEV		1	ART & BHYTHM IL CAMPBELL I LOVELACE, WALLACE) 4 HI-FIVE & NOT THE YEARS ARE 42288
38)	39	39	14	100% PURE LOVE	CRYSTAL WATERS	88	NEV		1	SOMETHING'S WRONG (BUMP N° GRIND) ASHANTI ASSOCIE, A EVANG JELLELY) ASHANTI ACI DO STREET LIFE PRODUSCOTTI BROS
33	31	27	27	BELIEVE IN LOVE TO BUGGLAS, T DAVIS, J. STEINHOURD IC.)	DOY PENDERGRASS	89	66	73	8	PEACE SIGN JIGOLDSTEIN LUORDAN, HISCOTT, HIBROWN, MIMPROX.) JIC (MILANDOM, PEACE 74441
40	37	40	9	CALLOWAY, CALLOWAY, PENDERGRASS CALLOWAY, CALLOWAY PENDERDRASS BEOGNAM	ELEVIT ELEKTRIA 64574	90	96	91	7	OH MY GOD A TRIBE CALLED QUEST (C) (T) 100 AND 4 42212
-	-	-	÷	+++GDEATEST GAINED/AIDDI AV	(CLIT) VIRGIN 38430	81	88	84	5	WHAT U DO TO ME → NIKK! KXX P SCOTT,A PICHARDSON IN KIXLP SCOTT,A RICHARDSON: © 00 00 STREET LEE SJAMSCOTTI BROS
41)	79	_	2	DO YOU WANNA GET FUNKY	+C MUSIC FACTORY	92	86	80	4	DON'T LET IT GO TO YOUR HEAD/GIVE IT TO YA ◆ CHANTAY SAVAGE SHIPLIF MOST OF
62	35	33	22	LET ME CONTROL ** ** GREATEST GAINER/AIRPLAY ** ON TOU WARMAN CET TURKY ** PROMOT BAULTINAL GIRL IN THE WORLD ** ** FROM *	• +	93	NEV	٧.	1	THROUGH THE RAIN TANYA BLOUNT IN MESSING WHITE PLANTS IN MICHIGAN WHITE A WILLIAMS TO THE PLANTS AND BLOUNT IN MICHIGAN WHITE A WILLIAMS TO THE PLANTS AND BLOUNT IN MICHIGAN FOR THE PLANTS AND BLOUNT IN THE PLANTS AND
43	33	28	9	SOMEWHERE	SHANICE	94	74	74	8	LOVE WON'T LET ME WAIT NANCY WILSON
_	_	-		SPEND THE NIGHT	ICI MOTOWN 2240	85	97	94	12	BUCKTOWN ◆ SMIF-N-WESSUN
44)	30	65 24	. 5 18	RELIEVE OSCI	NOS OF BLACKNESS	96	NEV	_	1	THIS IS FOR THE LOVER IN YOU ◆ GERALD ALBRIGHT
_			_	JANLEWS (HARRIS LEWS, WEBSTER, HOLAND, MORRISON, JONES BONNERS CO. II	◆ EL DEBARGE	97	98	83	17	I GOT CHA OPIN ◆ BLACK MOON
46	34	30	13	DANFACE INABITACE I ROBINSONO RIGGEST PART OF ME	CLICINI REPRES 19155	(38)	NEV		1	DEEP DOWN ◆ LADAE
17)	47	53	7	BOP GUN (ONE NATION)	CE CUBE	49	49	88	9	CODE OF THE STREETS ■ GANG STARR
48)	94	37	2	RUMP N' GRIND A	WI (TI 00 PRIORITY 53161*	100	M	76	9	PEOPLE MAKE THE WORLD GO ROUND (FROM "CROOKLYN") MARC DORSEY
49	43	37	26	P. MELLY IR MELLY)	(C) (T) (X) JIME 42207	100		,,,		N.M. WALDEN (T. NELL,), CHEED) (C) 40 ACRES AND A MUSE SARIZANCA

12 14 8 FUNKOAFIEO

27 29 8 NUTTIN' BUT LOVE

38 38 23 IT SEEMS LIKE YOU'RE READY

37 30 10 ANYTIME YOU NEED A FRIEND

Tracks moving up the chart with airplay gains. IC 1994 B-libourg BPI C

20 12 5

22 62

* * NO. 1 * * FUNKDAFIED

2 5 11 FANTASTIC VOYAGE

3 3 9 ANY TIME, ANY PLACE

4 7 15 WILLING TO FORGIVE

8 4 14 IMISS YOU ARRON HALL (SILAS MON)

7 8 14 BACH & FORTH 8 9 9 TOOTSEE ROLL

9 8 12 ISWEAR BUTZZATLANTICE

II 12 3 GIVE IT UP

1 THIS OJ.

20 18 6 ALWAYS IN MY HEART

6 BOF GUN (ONE NATION)

1 STRONE YOU UP

18 13 10 THE RIGHT HINDA LOVER

17 14 14 PM NOT OVER YOU

18 19 6 WHERE MY HOMIEZ?

21 22 6 WHEN CAN I SEE YOU

19 19 11 SENDING MY LOVE

21

10 10 10 YOUR BODY'S CALUN

12 11 12 BACH IN THE DAY

13 17 7 FUNKY Y-2-C

5 2 13 REGULATE MATE COSS (DEATH ROW

Billboard.

MEEK S CN

Hot R&B Airplay

week. Songs ranked by gross impressions, computed by cross-relate. This data is useful the Het RES Singles chart.

THIS WEEK	MST WEEK	WEEKS ON	TITLE ARTIST (LAREUSYSTRIBUTING LAREU)	Thus and	UAST WEEK	WEEKSON	TITLE ARTIST (EABELDISTRIBUTING LABEL)
			* * NO. 1 * *	38	27	15	CAN'T GET ENGUGH (1. CEMARSE (REPRISE)
1	1	13	AMISS YOU AMON F WAS IN THE	39	44	6	100% PURE LOVE CRYSTAL WATERS (MERCURY)
2	3	12	SENOING MY LOVE ZHANE OLL TO ANS MOTORNO	40	40	8	LET ME LOVE YOU LALAN HATTHAWAY (CIRCLE)
3	2	11	ANY TIME, ANY PLACE MART JACKSON (WIRSIN)	41	36	22	THE MOST BEAUTIFUL GIRL
4	4	15	BACH & FORTH AALHAH (BLACKGFOUND: IVE)	42	37	10	BACH IN THE DAY
5	5	28	ALWAYS IN MY NEART TEXTS CAMPRELL ICANEST WARRIER BROS)	43	-	1	STRIDKE YOU UP CHANGING FACES ING BEATIATLANTIC
6	6	15	WILLING TO FORGIVE ARETHA FRANKLIN (ARISTA)	44	41	33	BUMP N' GRINO
7	7	33	YOUR BODY'S CALLIN'	45	34	9	SOMEWHERE SHANCE INCTOWNS
8	8	11	THE RIGHT HINOA LOVER	46	12	9	FANTASTIC VOYAGE
3	10	14	PM NOT OVER YOU CE CE PENISTON (AAMPERSPECTIVE)	47	57	8	BIGGEST PART OF ME
10	12	14	WHAT ABOUT US	48	47	4	INFATUATION JAME FORK FOR
11	3	13	ANYTHING SWY RCA	49	45	4	THIS O.L. MARREN G (MOLATORIRAL ISLAND)

51 53 2 SWEET FUNKY THING 13 13 10 ANO ON AND ON 14 18 11 BOOTI CALL BLACKSTREET INTERSCOPE 52 54 3 AGE AIN'T NOTHING BUT A 15 17 8 WHEN CAN I SEE YOU 53 52 8 WHERE MY HOMIEZY ... 16 18 24 FM READY 54 55 6 SUMMER BUNNIES 17 15 12 90'S GIFEL HAPER RCA 55 43 12 I SWEAR BUILDAND SLOW WINE TONY TONE TONE (WINGMERCURY) 56 - 1 NEVER LIE 19 11 25 YOU MEAN THE WORLD TO ME

50 35 17 OLD TIMES SAKE

57 75 2 EVERYTHING IS GONNA BE AT YOUR BEST (YOU ARE LOVE) 58 50 17 LOVE ON MY MIND 21 19 20 GOT ME WAITING 59 59 5 THE MOON (MARNER BROS.) 60 70 14 MY HEART BELONGS TO U 1 FO GIVE ANYTHING 23 22 8 WHEN I GIVE MY LOVE 61 66 9 INNER CITY BLUES 24 25 13 SOMEONE TO LOVE 82 54 5 SNNH 25 21 19 PART TIME LOVER 63 60 5 WHERE IS MY LOVE 26 23 25 SELIEVE IN LOVE 64 - 1 HAPPINESS

65 69 3 WHOSE IS IT?

74 63 13 DOGGY DOGG WORLD

75 61 14 OUTSIDE YOUR DOOR

2 DO YOU WANNA GET FUNK 66 45 13 EASE MY MIND 29 26 16 REGULATE MARREN G & NATE DOGG (DEATH ROW) 87 65 9 BLACK NANO SIDE 68 62 26 MY LOVE 30 31 9 THE PLACE WHERE YOU BELONG 31 33 3 WEEKENO LOVE 69 - 1 BOP GUN (ONE NATION) 32 24 18 I BELIEVE SCHALL OF BLACKAGES I PERSPECTIVE 70 68 4 FASY TO LOVE 32 51 5 LOVE SIGN 1 THE WORLD IS YOUNS 5 SPENOTNE NIGHT 72 - 1 TOOTSEE HOLL 24 HOW MANY WAYS 13 73 20 LOOK INTO YOUR HEART

HOT RER RECURRENT AIRPLAY

1	-	1	THEAT U HITE ANCELAWING USH (ELEKTRA)	14	11	39	THAT'S THE WAY LOVE GOES
2	-	1	FEENIN' JOSECH IUPTOWNMCA	15	18	22	JUST KICKIN' IT XSCAFE ISO SO DEFICOLUMBIA)
3	-	1	ROUND AND ROUND GLENN JONES (ATLANTIC)	16	10	10	WHATTA MAN SALT IN PEPARA YOGUE (MEXT PLATEAU)
4	4	20	NIGHT HERE (HUMAN NATURE)	17	15	20	ANNIVERSARY TORRY TORRY TUNEY WANG MERCURY
5	1	5	U SEND ME SWINGIN' MINT CONDITION IFERSTECTIVE	18	13	12	UNDERSTANDING ASCAPE USO SO DELECTION MINING
8	2	4	AND OUR FEELINGS BABYTACE IEPICI	19	20	26	ANOTHER SAD LOVE SONG TON BRAKTON ILMACIJARISTA
7	8	13	HEVER HEEPING SECRETS	20	22	12	CRY FOR YOU JOSE CHUPTOWNMOND
8	3	13	CAN WE TALK TEVIN CAMPBILL IDWEST/MARKER BROSS	21	-	5	BECAUSE OF LOVE JANET JACKSON (VINGSIN)
9	9	9	GROOVE THANG ZHANE VILLTOWN MOTOWNI	22	12	9	(LAY YOUR HEAD ON MY) PILLOW TONY TONY TONE! YMMS MERCURY)
10	7	22	HEY MR. O.J. DHAVE IFLAVOR UNITEDICS	23	21	8	NIBBON IN THE SKY
11	5	4	COMIN' ON STRONG SUGGEN CHANGE (EASTWEST)	24	25	48	FM SO INTO YOU SWY IRCA!
12	8	5	GONNA LOVE YOU RIGHT AFTER 7 (BEACON FOR)	25	17	8	STAY ETERNALIEMO
13	16	20	SHOOP MALEN HEPA (NEXT PLATERIO)				tries which have appeared on the Hot R&B is 20 weeks and have demonstrations the box

TITLE Chabitises—Licensing Ong 3 Sheet Mause Dist.
31 100% FURSE LOWE (Excession Boys, ASCAPYC Water
ASCAP Physician Inc.) ASCAP Physician Inc.)
13 99'S GBR, Cause St., MicKolan Phys Bild Francison Type
Min ASCAP Physician, ASCAP Phys Bild Physician Inc.
ASCAP Streets Sound, ASCAP Phys ASCAP O'PHys Med
A ASCAP Company, ASCAP O'PH, MicKolan
ASCAP Streets Sound, ASCAP SHARK ASCAP O'PHys Med
7 ALMARS IN INF MARKET Sound, Bild Residence
Loss Bild Minore - Lancation, EMB O'L, MARKET

ASCAP STREET, Loss Bild Minore - Lancation, EMB O'L, MARKET

ASCAP STREET, Loss Bild Minore - Lancation, EMB O'L, MARKET

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ASCAP STREET, Loss Bild Minore - Lancation, EMB O'L

Loc. BM/Warner-Tamertone, BMO PL/WBM ANYTHING OFFICE ABOVE THE RING Olfamer-Tamerlane, BM/Interscope Peorl. BMI/Sam Jams. BMI/WBM ANY TIME, ANY PLACE/AND ON AND ON ISSUES. Type Tyme, ASCAP) WeM IME YOU REED A FRIEND (Sony Songs, BML Rive

22 ANTIMIC TIDE BEDG A FRICTIO Closery Songs, Blatt.
Songs, Bartha, SOCIO-Proteipment, SACAPI, 1984
4 BACK & FORTH (Comba, BW/K Rein, BMI) CPP
BACK IN HITE GAY CHEROLOG, ASSAP Ahmed,
ASCAPING, ASSAP (Rendal, ASCAP) WBM

8 BELIEFE IN LOVE (Ted-fo, BMI) Comba, BMI Calloco, BMI; Mill.
BMI Calloco, BMI; EM, BMI, Sony, BMI) Sonner, Gen
EM, BMI Calloco, BMI; EM, BMI, Sony, BMI) Sonner, Gen
EM, BMI Calloco, BMI; EM, BMI, Sony, BMI) Sonner, Gen

EM, BMI Calloco, BMI; EM, BMI, Sony, BMI) Sonner, Gen

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BMI (BMI) SON (BMI) SON (BMI) Sony, BMI (BMI) Sony, BMI (BMI) SON (BMI) SO BIOGEST PART OF ME (Windswept Pacific.

INVESTIGATION OF CONTROLLED TO THE CONTROLLED TO

Merchani ASCAP) CPP

98 OEEP DOWN (Polygram Int I ASCAP) Mayors ASCAP/Salt
Dee Notz ASCAP Lanoma, ASCAP, SMI April, ASCAP)

DIARY OF A MADMAN (Prince Paul, BML/S ASCAP/Ire-Tang, BML/Hanviton, BML/Colon BABURNES, BMI) BON'T LET IT GO TO YOUR MEAD/GIVE IT TO YE Tast Song, ASCAP/Third Coast ASCAP)

90NT STOP (Bonnt, ASCAP/Zomba, ASCAP/Motor
Rahman, ASCAP/Sonkin, Sound, BMI) CPP

90 YOU WANNA GET FORKY (Cole Circling,
ASCAP Coastman, ASCAP/TMI Virgin, ASCAP)

ASCAP/Oxianmon ASCAP/EM Vrgn ASCAP)
EASE MY MINO (EM) Blackwood (BM/Arrested Oxidoprent, BM) () A (Company)
EASY COME, EAST CO (Hamedur, BM)/ox Public. EASY TO LOVE THE ASCAPIEMS ASCAPIANCE ASCAP/FORTH POWER ASCAP) CPP/MBM EVERTIMENG IS GONNA BE ALMIGHT (Flyts Tyme ASCAP from Hidden Valley ASCAP Casa David ASCAP)
FANTASTIE VOYMER (1-Bey, ASCAP Too Daddy,
ASCAP Portrast Solar ASCAP/Carle L ASCAP)
FUNDAMED Sto So Del: ASCAP/CHII April ASCAP/No

Control ASCAP)
FUNKY Y-2-C (No Hassie ASCAP) GIVE IT UP I Suburban Fork BM/String The Noise, BM/Strip American BMII GOT INE WAITING IE 2 Guz II, ASCAP/Pete Rock, ASCAP/EMI ASCAP/ENI April, ASCAP/Linck Brown Chappell BM/Landma ASCAP/EMI Apail ASCAP/ HOW DO TOU LINE IT? Reft Sweet, ASCAP/LA ASCAP/ WE ASCAP/Scottoville BM/EMI Blackwood BMI WEM/M.

WB SCOPTScottoring RM-EM Blackwood BMI WERM, I RELLEYE TIPS TIPS. ASSAM-Processor I RMI WERM 1 000 CHA 6*W I State Souts. ASSAM-Procedes Of Emotive, ASSAM-Processor ASSAM-Processor ASSAM-T LL REMEMBER YOU I Ellion World. ASSAM-PORT Virgin, ASSAM-STATE, EMPLOYSHAM, BMI CPP. 1 MESS TOOL IMCA. ASSAM-Processor, ASSAM-Proventions, 1 MESS TOOL IMCA. ASSAM-Processor, ASSAM-Proventions, 1 MESS TOOL IMCA. ASSAM-Processor, ASSAM-Proventions, 1 MESS TOOL IMCA. ASSAM-PROCESSOR Bill of R.
I M 800 WER 100 User Song ASCAP/There Coast, ASCAP)
I M 80480* (fice) Bills Song Bill of R.
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I SWEER (Rogan Actor ASCAPTICS NEL RSDAY WSM.CLM I WANNA BE FUUIS O'DE LINE. RSDA LET ME LOTE '000 G'Inn Javos I Billinderscape Praet. BM/Marcher Lemoricus: BM/M WSM. BM/M LOTE ON MY MINO ISS SO Bet, ASCAPTICE ASCAPT

DRIVINGO ASCAPI WEM
THE MOON SINGLE FRECTS. ASCAPI
THE MOST EXEMPTERS, CRICK IN THE WORLD
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NAPPY HEADS (Tele Ser Ko ASCAPTIONER

ASCAPTSony ASCAPTEMI Blackwood BMI)

NEYER LIE (Hook ASCAPTZONIO), ASCAPT

NO GUNS, NO MURGER (Dope On Plastic NUTTIN BUT LOVE (Not Capit, ASCAP) EIN April, ASCAP Easy Daze, ASCAP) HI 29

Revolutionary Jazz Grant EMUNomed Nomes, BMT WBM PART TIME LOVERUTM STILL IN LOVE WITH YOU House.

PEACE SIGN (THC ASCAP/For Oct ASCAP/Folygram INT. ASSAP:

INT. ASSAP:

INT. PROPERTY WARE THE WORLD GO NOUNG OF NOM
CROULTHO Manner Lamertune. BIEV WISH
CROULTHO Manner Lamertune. BIEV WISH
THE FLACE WERE FOU BELL OWN FROM SEVERLY
MULES COP HIS Observed Copp of America BiM Scackobe.
Allor, MEMPRISH, ASSAP, AND ASSAPP From Lam.
ASSAPPLISHED ASSAPPLISHED, 22 19 6 90'S GIRL 21 20 6 BOOTI CALL 24 29 5 PLACE WHERE YOU BELONG 62

26 21 12 100% PURE LOVE 21 21 6 INFATUATION 21 21 6 DIARY OF A MADMAN

28 25 4 SOUTHERNPLAYAUSTICADILLACMUS 30 30 5 OLD TO THE NEW 21 26 18 YOU MEAN THE WORLD TO ME 32 23 11 CROOKLYN THE CHICALINI DODGERS IND ACKES MICH.

33 45 4 TAKE IT EASY 34 32 7 ANYTIME YOU NEED A FRIEND 15 36 5 NUTTIN BUT LOVE 35 33 8 NAPPY HEADS 37 41 9 PUMP VOLUME 10 IMMORTAL/PCAL

Singles with increasing sales © 1994 Bilthoard BPI C 13 SEGULATE (FROM ABOVE THE NIM) (Suit EXCULATE (NADM AROVE THE NIM!) (Logis, ASCAP/Movens G. ASCAP/MB ASCAP) WBM THE RIGHT WHOA LOVER (Flyts Syste, ASCAP/Now Purspective ASCAP) MBM SEE ME (Zemba, BRE/Mornel-Tomerlane, BMI)

CPP-WEIM
SENDING NY LOVE (9th Town ASCAP/Noughly
ASCAP-WS. ASCAP) WBM. SLOW WINE (Tony Ton Tone, ASCAP/Pri, ASCAP/Rep 23

And More BMO
SOMEONE TO LOYE | New Perspective ASCAP.

SOMEDIN TO LOYE Men Perspective ASCAP, CHIEF THE WINDOW, CALLIN FOR HOSTO, CONTROL EMILI SOMETHING SHOWING (CALLIN FOR HOSTO), CHIEF THE ARM AND ASCAP STATES, ASCAP THE BEAT ASCAP SHOWING ASCAP STATES, ASCAP THE BEAT ASCAP TO LOYE ASCAP STATES, ASCAP THE ASCAP TO LOYE ASCAP STATES, CONTRAFFER AND LISTORISM, LONG STATES, CONTRAFFER AND LISTORISM, ASCAP STATES AS DOINT ASCAP ASCAP STATES. SOME THE ASCAP STATES ASCAP STATES AS SOME THE ASCAP STATES AS STATES ASCAP STATES AS SOME THE ASCAP STATES AS STATES STATES STATES AS STATES AS STATES ST

BBI Organized Rocks BMI OPS SEPRIO Bell MRHT Clevens, BMI/R Soley, BMI OPS SEPRIO Bell MRHT Clevens, BMI/R Soley, BMI OPS SERVET PRESET BHIS MICH. ACCUPANISM. ACCUPANISMS. ACCUPANISMS OF ACCUPANISMS. ACCUPANISMS. ACCUPANISMS OF The Preset, ACCUPANISMS. ACCUPANISMS Inct. ACCUPANISMS OF The Preset, ACCUPANISMS. ACCUPANISMS INC. ACCUPANISMS. OPENISMS.

ASCAPTED IN, ASCAPT CAPS OF THE FORM, ASCAPT CAPS OF ASCAPT CAPS OF ASCAPT CAPS OF ASCAPT THIS IS FOR THE LOTER IN YOU (Epic, SMI) Solar, EMISSION SOLARS, SECOND CAPS OF ASCAPT CAPS OF ASCAPT CAPS OF ASCAPT CAPS OF ASCAPT

Hot R&B Singles Sales

38 31 17 WORMER MAN 19 28 22 THE MOST BEAUTIFUL GIRL IN. 40 38 9 CAPTAIN SAVE A HOE 41 37 19 GOT ME WAITING 42 35 20 PUMPS AND A BUMP 43 43 2 WHEN I GIVE MY LOVE 44 33 17 PART TIME LOVERY M STILL. 45 43 37 OUNKIE BUTT 46 34 15 ANYTHING 47 47 11 PLL NEMEMBER YOU 48 55 5 CAN IT BE ALL SO SIMPLE 49 52 5 WHOSE IS IT? 50 - I DO YOU WANNA GET FUNHY 51 44 21 BELIEVE IN LOVE 52 42 26 PLAYER'S BALL

53 51 24 BUMP N' GRINO 54 46 15 I BELIEVE 55 50 19 SWEET POTATOE PIE WEEKEND LOVE BLACK HAND SIDE 56 54 3 59 7 OH MY GOD 58 49 6 LET ME LOVE YOU SO S SOMEWHERE 57 6 WHAT ABOUT US 61 48 19 EASE MY MIND

ACTION 17 SHOR FABULOUS (EASTWEST

58 22 BORN TO ROLL

58 21 PM READY TOWN CAMPBELL IQUEST WATMER BROS. 66 61 10 HOW DO YOU LIKE IT 56 SPEND THE NIGHT 87 63 11 WARRIORS DRUM _ | NONE OF YOUR BUSINESS 65 64 12 BUCKTOWN SARE IN WEISSIN INFECKINERYOU

_ 5 THE WORLD IS YOURS 56 10 CAN'T GET ENOUGN 22 87 24 C.N.E.A.M. MU TANS CLAN RUBLINGS. 1 NEVER LIE 14 _ 1 NO GUNS, NO MUNOER

78

75 71 22 COMIN ON STRONG 83 THROUGH THE PAIN (K. Jack Too (O. THROUGH THE WARM (N. 2001 TOD (D.
ASCAP) TOMBORT ISSN Shirt, BNI/Dyganged Noon, BNI)
TOOTSEE ROLL (Governow Dund BNI)
WEEKEND LOVE/BLACK HAND SIDE (Guren Labfel)

ASCAPIS LD. ASCAP)
WHAT AROUT US (DIE And ASCAP/DrSwins Mich. ASCAP-Says (MA) Trastrum (MA) Devel-Up-Me (IME) WHAT GAN I SAY TO YOU (TO JUSTIFY MY LOVE) (Jordon ASCAPIAN & Phythin: ASCAP Pocketown: ASCAP) WHAT WIGO TO ME (PLS, ASCAP) A Exch. ASCAP)

WHAT GOT TO ME FYLS, ASSLAY AN BOOK ASSLAY WHEN CAN I SEE YOU (SAY), BMLECAT, BMT WHEN LOVE MY LOVE (New Sweet, ASSLAY CAN ASSLAY) WE ASSLAY SCOTSWIE BMTCAN BLOCKHOOD, BMT WEN WHERE MY HOMIEZY (COME AROUND MY WAY) WHERE ME MOMELY (COME AROUND MY WAY)
(SHIP PIEM ASCAPY) (COME AROUND MY WAY)
(SHIP PIEM ASCAPY) (COME ASCAPY)
WHOSE IS IT! WAY. ASCAPY (SHIP COME ASCAPY)
WHILIMG TO FORGORE (CO. BM) HL/WEM
WORKER MAN (Goly Nelly ASCAPY (Smitho).
ASCAPY (SAN HAG) ASCAPY (SMITHO). 67 THE WORLD IS YOURS (Pete Rock, ASCAPATI WAS

ASSUP/Samiles, ASSUP/Samile, ASSUP/Samiles, BML(Samiles, BML(Sam BM. Goobie-Loo SMO HL/WSM

WHIP BOOK'S CALLEY (Jordan PMC Ware, PMC) CPF

Billboard TOP R&B ALBUMS

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

THIS	UAST	2 WKS AGO	WHS ON CHART	ARTIST LIBRA ANNUISIOSTHILLIBRO LARE, SUSSESTED LIST PINCE OR FOLLOW, ENT FOR CASSETTICES	PEAK
				* * * No. 1 * * *	
1	2	2	3	DA BRAT 90 90 DEFICIADS 661649COLUMBIA IS 98 EQ/15 980 1 work at No. 1 FUNKDAFIED	1
1	1	1	1	KEITH SWEAT ELEXTINA 61550 (10.98/16.98) GET UP ON IT	3
3	3	3	6	WARREN G VIOLATOLINAL 52335*/SIJAND (10.98/25.98) REGULATE G FUNK ERA	1
(1)	4	3	3	*** GREATEST GAINER *** BIG MIKE IN-A-LOT \$3907/PRODUTY 03 9915-981 SOMETHIN' SERIOUS	4
(5)	_	<u> </u>	-		3
8	8	8	12	AALIYAH BLACKERDUNG 415331/JIVE 29 98/13:981 AGE AIN'T NOTHING BUT A NUMBER OUTKAST LUFACE 260101/WRSTA 19 98/15:980 SOUTHERNPLAYALISTICADILLACMUZIK	3
7	6	7	36		1
8	9	9	8	R. KELLY A 3 JIVE 41527 (10.59/15.98) 12 PLAY HEAVY D & THE BOYZ UPTOWN (00881-MOA (10.58/15.98) NUTTIN' BUT LOVE	1
-	7	8	17	SOUNDTRACK & DEATH ROWNTERSCOPE 92359/95 (10.99/16.99) ABOVE THE RIM	1
18	10	10	6	PATTI LABELLE MOA 10870 (10 98/15 98) GEMS	7
$\overline{}$	_	_	4		8
11	11	11		BLACKSTREET INTERSCOPE 92351/AG (10, 98/15.98) BLACKSTREET AARON HALL © SLAS 10810/MCA 19 98/15.98) THE TRUTH	7
12	12	14	53	AARON HALL SILAS 10810NAC (9.98/15.98) THE TRUTH TONI BRAXTON 4 (JAFACE 2-6027/MRSTA (9.98/15.98) TONI BRAXTON	1
14	13	12	3	HOUSE OF PAIN TOWN'S BOY 1089* (11.99/15.99) SAME AS IT EVER WAS	12
	13	14	3		12
(15)	NE	w Þ	1	* * * HOT SHOT DEBUT * * * ABOVE THE LAW MUTHLESS SS241/RELATIVITY OF SRITE SRITE UNCLE SAM'S CURSE	15
-	_	_	-		3
18	15	16	38	TEVIN CAMPBELL ▲ GWIST 45388/WARNER 9905, (10 98/16 990 TM READY	17
17	20	18	3	TAKE 6 REPRISE 45497/MARNER 6805 (10 98/15 98) JOIN THE BAND	1/
18)	40	49	4	* * * PACESETTER * * * BONE THUGS IN HARMONY BURKESS 5003-98LATINET 17 9502-961 (ES) CREEPIN ON AH COME UP	18
19	16	29	7	69 BOYZ RIP-IT 6901 (8-96/15-98) III NINETEEN NINETY QUAD	16
20	17	19	14	ALL-4-ONE & BLITZZWTLANTIC RZ55BING (10:58/25:98) ALL-4-ONE	12
21	19	17	34	SHOOP DOGGY DOGG A * DEATH ROMENTERSCOPE 92279-WG (10 98/15.58) DOGGY STYLE	1
22	21	20	6	MC BREED WIMP 9133YOHIAN 19 98/17 983 FUNKAFIED	9
23	23	22	7	EIGHTBALL & MUG SUNYE 40002 (9.99-15.98) ON THE DUTSIDE LOOKING IN	11
(24)	NE	WÞ	1	LUKE LUKE 6996* (9.98) 4.98) FREAK FOR LIFE 6996	24
(25)	28	36	31	PATRA EPIC 53763* 09 98 EQ15.98 IE	15
26	18	13	3	NICE & SMOOTH RM, 623336-15LAND (9-98-15-98) JEWEL OF THE NILE	13
27	24	21	7	BEASTIE BOYS CAPITOL 28599* 11D 99/15.980 ILL COMMUNICATION	2
28	26	28	23	ZHANE ● ILLTOWN 636946070WH IS 98/15 961 PRONOUNCED JAH-NAY	8
29	22	24	10	SOUTH CENTRAL CARTEL G.W.K./CHAOS 57294*COLUMBIA 110 08/15 959 ** N GATZ WE TRUSS	4
30	27	26	61	JANET JACKSON & * VIRGIN 87825 (10 98/16/99) JANET.	1
31	30	27	13	SOUNDS OF BLACKNESS PROPERTY SOON 19 36 15 900 BBM AFRICA TO AMERICA: THE JOURNEY OF THE DRUM	15
32	31	37	4	MELVIN RILEY MCA 11016 (998/15 98) 12 GHETTO LOVE	29
33	36	32	9	NORMAN BROWN MOJAZZ 0301/MOTOWN (9-96/13-98) AFTER THE STORM	21
34	25	30	13	NAS COLUMBIA 57684* (9 98 EQ15 98) ILLMATIC	2
35	33	25	21	ARETHA FRANKLIN ANSIA 19722 (10.9816.98) GREATEST HITS (1980-1994)	23
36	35	39	48	BABYFACE & EPIC 53558* ((0.98 EQ16 98) FOR THE COOL IN YOU	2
37	34	33	9	JERU THE DAMAJA PAYDAY 124011-9FFRR (9.98/14.98) THE SUN RISES IN THE EAST	5
38	32	31	46	MARIAH CAREY A 7 COLUMNA 53295* (10 98 EQ:16 98) MUSIC BOX	1
39	37	35	30	JOOECI & UPTOWN 10915/MCA (10.9815.98) DIARY OF A MAD BAND	1
40	29	23	5	ANT BANKS INC 41534 (9:98/15:98) THE BIG BADASS	10
(41)	39	39	7	EL DEBARGE REPRISE 45875/WARRIER BROS. (10.98/15.98) HEART MIND & SOUL	24
42	38	34	77	RACHELLE FERRELL MANHATTAN 93759/CAPITOL 09 90/12 901	34
43	41	41	36	WU-TANG CLAN ● ENTER THE WU-TANG (36 CHAMBERS)	6
44)	NE	WÞ	4	EVERETTE HARP ISLUE NOTE 19292/CAPITOL (9 19/15 18) E COMMON GROUND	44
99	45	44	25	TOP AUTHORITY THAN 72576/50LAR (10.98/15.90) SOMETHIN' TO BLAZE TO	21
46	42	42	20	HAMMER & COURT DESCRIPTION THE FUNKY REACHUNTER	1

47	88	92	25	CE CE PENISTON AMM 0138 (10,99/15.98) THOUGHT 'YA KNEW	88
(48)	51	74	1	AHMAD GUART 24548*/WARRICK BROS. (10.98/15:98) AHMAD	- 86
49	80	80	80	SALT-N-PEPA & P NEXT PLATEAUXONDON REISTRYSLAND (10.99/16.98) VERY NECESSARY	6
50	49	50	- 6	BIORN JAMERICANS DELICIOUS VINITASTWEST 9234-346G 13:38/15:981 ERS NIDS FROM FOREIGN	36
51	90	00	10	SWV FCA 66401* (7.99211.98) THE REMIXES (EP)	3
	43	00	16	ANGELA WINBUSH ELEKTRA 615/1 (10.98/15.98) ANGELA WINBUSH	11
63	47	80	4	THE BEATHUTS VOLATOR 11799/RELATINITY (9.99) 16 THE BEATHUTS	83
. 00	88	60	47	KENNY G A 4 ARISTA 18646 (10 98/15 98) BREATHLESS	3
. 80	44	88	7	VARIOUS ARTISTS THUMP 4020 (10 98/15 98) OLD SCHOOL VOLUME II	35
90	00	96	33	ICE CUBE A PROPETY SHIFTS* (20.98/15.90) LETHAL INJECTION	3
57	52	48	8	AL JARREAU REPRISE 46422/WARNER BROS. 120.98/15.980 TENDERNESS	25
58	51	43	5	ARRESTED DEVELOPMENT CHRYSAUS 29274-15MI (10 98/16 98) ZINGALAMADUNI	20
59	53	55	6	WAR AVENUE 71706* (10.98/15.98) PEACE SIGN	52
60	62	62	42	E-40 SICK WID' IT 4153777WE 08 96/11 081 IES THE MAIL MAN	13
61	59	57	9	THE BEAUTIFUL EXPERIENCE (EP)	29
62	61	63	30	VARIOUS ARTISTS THUMP 4010 19 98/16.980 OLD SCHOOL	35
63	57	50	4	SHANICE MOTOWN 0302* 12 99/13 980 21 WAYS TO GROW	46
64	64	61	87	SOUNOTRACK A 11 ARISTA 18699* (10 96/15 98) THE BODYGUARD	1
85	58	52	7	VARIOUS ARTISTS TOWNY 80V 1097 (11.98/15.98) MTV PARTY TO GO VOLUME 5	42
(66)	89	89	5	FUGEES (TRANZLATOR CREW) BUSINESS (TRANZLATOR CREW) BUSINESS (TRANZLATOR CREW) BUSINESS (TRANZLATOR CREW)	66
87	65	73	10	BLACKGIRL KAPER 66359/RCA (9:00/15:98) TREAT U RIGHT	46
68	68	67	50	WILL DOWNING MERCURY \$18086 (9 50 EQ13.98) LOVE'S THE PLACE TO BE	24
(69)	69	75	35	QUEEN LATIFAH MOTOWN 6370 (9.98/15.98) BLACK REIGN	15
70	66	79	40	BLACK MOON WHEEK 2002*NERWOUS 09 98/15 960 E ENTA DA STAGE	33
71	-	83	36		_
72	67	65	6	A TRIBE CALLEO QUEST ● JNE 42197* (10.5015.50) MICNIGHT MARAUDERS	1 20
(73)				DAVID SANBORN ELEKTRA 61620 (10 98/16/98) HEARSAY	39
74	74	69	89	SADE ▲ 3 EPC 53178 (10 98 02/16 98) LOVE DELUKE	2
	60	47		SOUNDTRACK 40 ACRES AND A MILLE \$1006AMCA (ED 98/26/98) CROOKLYN	10
75	70	77	17	CELLY CEL SICK WID IT 1724 03:50(13:00) 35 HEAT 4 YO AZZ	34
78	75	90	17	INCOGNITO TALIAN LOUG \$22036/YERVE 19 991 3 99	59
78	63	86 72	41	TERROR FABULOUS EASTWEST 92327/AG (0.96) 15.98) YAGA YAGA	17
79	78	80	28	TEDDY PENDERGRASS (LEXTRA 61-97-010-98/15-98) A LITTLE MORE MAGIC MESHELL NOLGCOCELLO MESHELL NOLGCOCELLO PLANTATION LULLABRES PLANTATION LULLABRES	35
(30)					
-	82	71	17	DFC ASSAULTING SEAT 92320/AC (9 98/15 98) THINGS IN THA HOOO	7
(81)	87	84	38	TOO SHORT ● JNE 41526* (10.99/15:98) GET IN WHERE YOU FIT IN	1
82	76	66	7	LALAH HATHAWAY YIRGIN 39342 (9.9815.98) E A MOMENT	40
83	71	68	21	VARIOUS ARTISTS WARMER BROS. 45500 (10 980 6.98) A TRIBUTE TO CURTUS MAYFIELD	17
84	79	87	19	GANG STARR CHTYSAUS 284351EM (10 98/15 98) HARD TO EARN	2
85	73	64	4	BIG MELLO RAP-A-LOT 53897/PRIORITY 19 98/15 90: 25 WEGONEFUNKWICHAMINO	44
86	86	94	83	DR. DRE ▲ ³ DEATH ROWINTERSCOPE 571281/FRORITY (10:59/15:59) THE CHRONIC GIL SCOTT-HERON SOLETT	1
(87)	RE-I	NTRY	2	TYT 4310* (9.50/15 98) SPIRITS	87
88	81	76	40	XSCAPE ▲ 50 50 DEF 57107*(COLUMBIA IS 98 EQ/15 98) HUMMIN* COMIN* AT "CHA	3
89	84	88	21	GERALD ALBRIGHT ATLANTIC 82552NG (10 98/16 50) SMOOTH	25
(90)	93	99	12	BLAC MONKS RAP-A LOT 53898/PRORTY (9.98/15:98) SECRETS OF THE HIDDEN TEMPLE	65
91	85	92	38	ZAPP & ROGER REPRISE AS143/WARNER BROS. (10.99/13.98) ALL THE GREATEST HITS	9
92	88	85	47	MAZE FEATURING FRANKIE BEVERLY BACK TO BASICS	3
(93)	RE-E	MIRT	4	PEABO BRYSON COLUMBIA 52911 (10-66 EQ16-96) THROUGH THE FIRE	54
94	90	59	4	TERMINATOR X AND THE GODFATHERS OF THREATT SUPER BAD	38
95	92	95	92	DOMINO OUTHURST(SHOOS 577C1+(COLUMNIA (9.99 EQ/15.99) DOMINO	10
89	92	-	6	SEAGRAM INVIALOT 53908/PRORITY (\$ 18/15.90) 12 REALITY CHECK	53
(97)	100	92	39	MINT CONDITION PERSPECTIVE 9005 (1) 98/13 981 FROM THE MINT FACTORY	18
98	33	74	11	NANCY WILSON COLUMBIA 57425 (10:98 EQ15:98) LOVE, NANCY	63
99	99	100	6	BARRY WHITE MERCURY 522459 (10.99/25.90) ALL TIME GREATEST HITS	83
100	77	70	3	SWEET SAILE STREET UPE 75448/SCOTTI BROS. 19.98/15.999 OLD TIMES' SAKE	70

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DOUBLE THE PLEASUIRE: Charines Rose and Cassandra Lateau appears to be brian. In fact, they are best friends, and now they're Big Best's research and a control of the property of the propert

GIANT STEPS: "Siow Wine" by Tone Tone I Tone (determy) makes an impressive chart entry at No. 24, earning the Hot Shot Debat honors. Just like the chart of the Shot Debat honors. Just like because of strong radio reaction. Both tracks were played from the allium before they were available as singles. "Wine" is No. 1 at KJIH Los Angeles and top five at two other stations, KACE Los Angeles and WVAZ Chinge.

ANOTHER HIGH STEPPER is "Bog Gon" by Lee Cube Featuring George Clutton (Priority). "Bog "Bogs and spotters up the High Rid Singles sheet, leading at No. 48. In its second week on the chart, the song receives double-sight airplay at six attaines, ranking No. 44 KKBT Los Angeles, No. 18 at WMM Jackson, Miss., and No. 20 WWW.C Charleston, SC. It enters the Hot Red Singles Subsect and 18 No. 22 This is a remarkable performance, considering that Lee Cube's album "Lethal Injection" was a Christmas '87 release. This performance attests to the continuing popularity of George Cilation.

EVERYTHING MUST CHANGE: On July 6 I celebrated my eighth year in the Billboard organization. During those years, so many of you contributed to the countless changes in our chart-compiling methodology. We haven't al-ways agreed on what should be done or how the rules should be implemented. Yet, in the end, all of our charts are better than ever and stand up very well against any other industry system for measuring the best of our music. Now it's time for me to move on to see what else I'm made of. But leaving all that I worked so hard to build is even harder than I thought it would be. I fought hard for charts, editorial, and advertising opportunities within Billboard, and now the Monitor, because these publications have incredible reach, carrying news and information to readers around the world. Our information is available in more than 100 countries each week. Although I began every presentation or speech with the fact of our worklyide readership, you may not have realized what that fact meant to me. To some of our readers, these publications provide more than chart facts; what people read about our music is sometimes the total representation of who we are as a people. So I had no choice but to demand the best from everyone. Fortunately, as I prepare for my future, I can do so knowing that you will be left with the best chart system available. I'm confident that the management of Monitor and the chart department knows what you do, how you do it, and who you are. And you can be confident that you matter here. Suzzanne Baptiete is no stranger to the industry. She is cur-rently responsible for six charts, including juzz, rap, reggue, and gospel. Help her and you help yourselves. Please uphold the tradition that we were all just getting used to. I can't wait to see all of you at our radio conference in Sep-

BUBBLING UNDER HOT R&B

		•	DDFIIIA 6	4	•	_	WHEN SIMETER
THIS WELK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEDS ON	TITLE ARTST (LABEL) DISTRIBUTING LABEL)
1	22	3	IT'S A SUMMER THANG M DOC ORDASOLU	14	16	5	WHY GOODBYE PEAGO SRYSON COLUMBIAS
2	4	12	PROPS OVER HERE THE BEATHUTS (VIOLATOR PELATIVITY)	15	F	1	BOW WOW JOHN "SUITAR" WATSON (WILMA)
3	15	3	1 GET THE JOB DONE BRIGETTE MOWELLIAMS (MRIGHT	16	25	2	MONEY IS EVERYTHING DOMINO (OUTBURST/PAL/COLUMBIA)
4	3	6	OLD FASHION LOVE BRIK CITI IMCTOWNS	17	-	1	ROMANTIC CALL PATRIX (EPIC)
5	11	8	LATE NITE CREEP (BOOTY CALL) MC BREED (MRAPICHBAN)	18	F	1	WINNIN' OVA YOU MARGI COLEMAN (PRORITY)
6	18	4	DON'T FRONT MISSIONES ISTEP SURI	18	-	1	WRONG SIDE OF DA TRACKS ARTEACTS (BIG BEATATLAND)
7	9	9	NORODY RIDES FOR FREE BIGGY SMALLZ ILIFE/BELLMARKE	20	14	3	GET IT TOGETHER BEASTIE BOYS (CAPITOL)
:	17	2	NONE OF YOUR BUSINESS SALT-N-PEPA (PEXT PLATEAUTONDON)	21	-	1	YOUR LOVE IS A WHITCHEAD ERGS INCITOWNS
9	12	4	COLOR ME BLUE TINA MODEL STREET LIFE/SCOTTI BROS)	22	19	5	IF YOU WANNA GROOVE LIGHTER SHADE OF EROWN (MERICURY)
18	F	1	RECOGNIZEO THRESHOLDS OF	23	-	1	WARM AS MANA'S OVEN
11	13	2	STRESS ORGANIZED KONFUSION (HOLLYWOOD)	24	23	3	DISTANT LOVER BETTY WRIGHT (MSB/SQLAR)
12	F	1	ON POINT HOUSE OF PAIN (TOWNER BOY)	25	-	1	NODO YOUR HEAD SUCCEN CHANGE (EASTWEST)
13	-	1	BROWN SUGAR EXTRA PROUFIC UMD	Sub	bling	Und	er lists the top 25 singles under No. 10 of wit charled.

R&B

HOUSE OF BLUES (Continued from page 19)

one each in Boston, New Orleans, and Los Angeles; a New York site is scheduled to onen in April 1995.

scheduled to open in April 1995.
Introductory breakfasts occasionally are held at the club for potential corporate sponsors to become ac-

quainted with the foundation and its mission. "We want a small army of activists in L.A., Boston, and New York in the school systems, then maybe look into

federal funds for additional support," he says. According to Tigrett, it cost about \$1 million to create and develop the current curriculum in Boston, where

current curriculum in Boston, where the chain's flagship restaurant is located. Each House Of Blues has its own board of directors, but an overall cor-

porate policy for the entire chain has been stabilised to ensure miformation between the program of the program

The House Of Blues educationatours are a centerpiece of the program. They include a lecture on black music history, a live music demonstration, and a tour of the restaurant/club

ipating school systems.

"So far, 5,000 kids have participated in Boston," Tigrett says of the tous program, which began in February 1993.
Additionally, the program swards four-year Blues Ambassador scholar-

four-year Blues Ambassasdor scholarships to qualifying high-school seniors "So far, there have been sever Blues Ambassador scholarship recipients at the Boston site, with an additional six set to be awarded," asys Tulaine Montgomery, program director for the House of Blues Foundation "We've also designated acholarships for LA and New Orleane".

Montgomery says the criteria for scholarship selection includes both academic achievement and community commitment.

A musician and educator, Montgomery says many kids come to the House Of Blues without an understanding of the relationship between blues and contemporary favorites. "But Snoop got his stuff from George Clinton, who got his from James Brown, who got his from the blues," she says.

(Continued on next page,

ARTIST DEVELOPMENTS (Continued from page 19)

underground following that will swell into radio demand for the song. Then maybe 'Turn It Up' will set up a more favorable setting to work the second single at radio."

Coates says the street team is issuing bare-bones flyers and snipe even the label's artist biography is simple and unadorned.

Perspective plans to send Raja-Neé into markets to see and be seen. Says Coates, "We want her to actually spend time in markets—at clubs and other places where the people are. So it's not a conventional promotion tour. We want her to connect by sort of living in selected markets for a while."

J.R. REYNOLDS

Billboard.

FOR WEEK ENDING JULY 30, 1994

Hot Rap Singles...

-	,,		ш	h amaina
J		50	ě.	COMPLED FROM A HARDMAL SAMPLE OF RITAL STORE SALES REPORTS COLLECTED, COMPLED, AND PROVIDED BY SOUNDSCAP!
WEEK	WES	2 WKS	WKS, DN CHART	TITLE LABEL & NUMBERODISTRIBUTING LABEL ARTIST
				+++ No 1+++
1	1	1	9	FUNKDAFIED OA BRAT 10-111 SO SO DELETHINGS 71523 COLUMBIA T weeks at No.
2	3	3	13	FANTASTIC VOYAGE ▲ + COOLIE COM (1) (0) TOMMY BDY 6 7
3	2	2	13	REGULATE WARREN G & NATE DOGG CO CATH POWINTINSCOPE 96090AG TOOTSEE POUL
4	4	5	9	TOOTSEE ROLL
(5)	6	13	3	* * * GREATEST GAINER * * * GIVE IT UP * PUBLIC ENEMY
6	5	4	13	BACK IN THE DAY COMMITTIES COMMITTEE 18212 THE MARKET BROS FILMWAY Y 2-C A THE BURBLES
m	7	7	7	
-	NEV	v b	1	THIS D.J. WARREN C
-	8	8	10	WHERE MY HOMIEZ? STANDARD OF ILL AL SKRATCH
-	NEV	v Þ	1	BOP GUN (ONE NATION) • ICE CUBI
_	11	11	5	DIARY OF A MADMAN & GRAVEDIGGS
	10	10	4	SOUTHERN PLAYALISTICADILLACMUZIK OUTKAST
\rightarrow	12	6	5	OLD TO THE NEW NICE & SMOOTH
	9	9	11	
	22	19	4	TAKE IT EASY MAD LIGHT
	16	22	5	NUTTIN: BUT LOVE NUTTIN: BUT LOVE → HEAVY O & THE BOY
-	16	18	9	NAPPY HEADS ◆ FLIGEES (TRANZ) ATOR CREW
-	20	20	16	NI 11 RUFTHOUSE 77431*COLUMBIA
	13	14	20	WORKER MAN ◆ PATRI
-	18	12	10	CAPTAIN SAVE A HDE ### CAPTAIN SAVE A HDE
-				
-	17	17	19	
	15	15	21	
	19	23	35	SCHTFUE STREET LIFE 75373/SCOTTI BROS
-	27	34	6	10/11/100 L000 6289 LRCA
-	21	25	27	101 MS (T) (XE LAFACE C 4060/ARISTA
_	24	24	19	IC IND ITS OUTSURS FORM: 27350 CHAOS
-	26	37	3	IC: YT/ It) MOTOWN 2249
_	28	30	7	OH MY GOO ICHTHUR WE 42212 EASE MY MIND ◆ ARRESTED DEVELOPMEN
	23	16	10	IC) HIGHTH XX CHRYSAUS S8156/CMI
_	NEV	_	1	ICT EASTWEST 98260
-	25	26	26	BORN TO ROLL
	29	29	12	WARRIOR'S ORUM ID JU HAGO PIST 27401 SELECT STREET ◆ KING JUS
-	42		2	NONE DF YOUR BUSINESS CINERT PLATEAUTONDON BS7 DTB/SLAND
4.	30	27	13	BUCKTOWN ◆ SMIF-N-WESSUI MICT: WRICH 20069-NERVOUS
9	39	38	7	THE WORLO IS YOURS © 17 COLUMBIA 77514 NA
_	32	21	24	C.R.E.A.M. WU-TANG CLAI NO GUNS. ND MURDER RAYVOR
-	NEV	_	1	IMITTO OF VP SUPP
	35	31	22	ID ITS CASTWEST 98334MG
**	37	32	17	I GOT CHA OPIN OTHER DESIGNATION BLACK MOOTING TO WINDOW CONSTRUCTOR OTHER DESIGNATION OTHER DESIGNATION
	31	36	5	IC (1) SCARFACE 53850 PRIORITY
-	NEV		1	BROWN SUGAR IC:
	36	40	6	NOBODY RIDES FOR FREE BIGGY SMALL (C.17) 00 LIFE 7502 LIBELIMARK
_	33	35	3	OON'T STOP © MI (T) TO GLANT 18136/1879/15E
	34	28	25	GIN AND JUICE . SNOOP DOGGY DOG
	38	41	33	IM: IT) DO GEE STREET 440 SECTISLAND
		*	1	WRDNG SIDE DF DA TRACKS ◆ ARTIFACT
	MEA			GET IT TOGETHER BEASTIE BOY
46	43	-	2	MILITI ON GRAND ROYAL SALAS-PEARTOL
46		-	6	an it of GRAND ROYAL SELEN-CAPTOL LATE NITE CREEP (BOOTY CALL) ← MC BREET C: MI IT OF WALP 94235-OF-MAN
46 47 48	43	=	-	MIT THE DEBAGE BOYAL SEASO-CAPTOR LATE NITE CREEP (BODY) CALL) LOTE NITE CREEP (BODY) CALL) LOTE NITE CREEP (BODY) CALL) LOTE NITE CREEP (BODY) LOTE CREEP (

Records with the greatest sales garns this week. ◆ Videocilo availability. ◆ Recording industry Association of America (RNA) confriction for sales of 500,000 with ▲ RNA confriction for sales of 1 million with. Classify on all or sales configuration of the sales of 1 million with. Classify on all or sales configuration of the consistent single availability. (Classifies single availability.) (Classifies single availability. (Classifies single availability.) (Classifies single availabi

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THE RHYTHM & THE BLUES (Continued from page 19)

This year, the dinner will honor entertainment moguls Russell Simmons and Andre Harrell, both of whom are involved in raising funds for diabetes research. Last year's dinner raised \$400,000, and this year the organization hopes to double that amount. For information call, 212-757-2669.

HE FILM SHOULD Be Stickered, But: Samuel Goldwyn's "Fear Of A Black Hat" is an absurdly funny parody of the music industry hip-hop culture. The film is not to be taken seriously, as some misguided youth seem

to be doing. The movie's inventive (albeit graphic) scripting and creative direction by Rusty Cundieff—who also plays the lead—is paced by music su-pervisor Larry Robinson's flavorful scoring which serves as a backdron for the film

Robinson also takes production credits on the movie's soundtrack, released through his Avatar/PolyGram imprint. "Fear" is the label's first release, but not Robinson's first music credit. His discography as producer/ remixer includes jobs for Prince, Zhane, US3, Shabba Ranks, and Tony Toni Toné.

Avatar's deal with PolyGram is through Nick Gatfield's Atlas Records. Avatar's first artist signing is New York vocalist Dawn Green, Look for product in the first quarter of 1995.

Robinson's next music supervisor credits are for the Mario Van Peebles-directed "Panther," and director Cundieff's follow-up flick, "Tales From The Hood," executive-produced by screen maestro Spike Lee.

IVE MUSIC HANGOUT: Trendy L.A. restaurant Cicada offers music iams in its back room. The quarters are small, but that's sauce for the goose because it creates an intimate

cabaret feel. Guitarist Michael King opened a recent set with some sizzling string work, before local blues vocalist Millie Kaiserman tore up the room with guitar, drum, and keyboard trio in tow, issuing soulful blues standards. At one point, she waded into the audience, gaining rousing, impromptu sing-alongs from crystal clear vocalist Mary Wilson, Tina Turner handmember Kenny Moore and others.

JACK'S HOUSE: Guest speakers for Jack The Rapper's Family Affair. Aug. 18-21 at the Buena Vista Palace Hotel in Orlando, Fla., include motivational speaker Les Brown and George Fraser, author of the book "Success Guide."

L.A. HOUSE OF BLUES NAMED FOUNDATION HO (Continued from preceding page)

Montgomery says music can serve as the "vehicle" to touch hard-to-reach kids. "We use their established interest in music to interest them in blues by showing how the two are related-

historically and musically." The foundation and its programs were designed not to duplicate other organizations' efforts and programs "to make sure we reach a nice cross section, and especially including un-der-privileged kids," says Montgo-

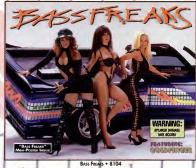
She continues: "Blacks are well-represented on the foundation staff, too. and we all go out into the community

to the teachers at the schools who are hands-on with the issues we're trying to address."

Tigrett's personal desire is to see music and art return to the public school curriculum around the country. "If science and math are the backbone of education, then art and music are its heart and soul," he says.

"I've been an activist for years. The Hard Rock gave away \$25 million over the years. I've been behind a lot of environmental, social, and community interests, and it's our duty to do something positive about problems in our society."

FREAKS IN DA HOUSE!



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INDIE NEW ALLIANCE BOWS SPOKEN-WORD IMPRINT

(Continued from page 10)

Two more sports titles are due

from Issues Oct. 4: "Full Court Press," a coaching guide featuring NBA Hall Of Fame coach Jack Ramsey, and "My Life Behind The Microphone," a guide to sports broadcasting by NBC football announcer Charlie Jones.

The first scheduled non-sports Issues release is "Buddy Colette: A Jazz Audio Biography," which details the veteran reed player's musical journey. The recording centers on

Colette's association with three legendary jazz musicians—Charlie Parker, Eric Dolphy, and Charles Mingus. Colette also plays horns and flutes on the project. Rolling Stones drummer Charlie Watts contributed liner notes to the double-disc set, due in stores Oct. 4.

"This recording really demonstrates a beautiful merging of music and spoken poetry," says Harvey R. Kubernik, who independently produces Issues titles for BarKupCo Mu-

sic. "I think that the way this historical content is presented here will intrigue even newcomers to jazz." The Lawndale, Calif.-based New Alliance is not confining its new slate of anoken-word titles to the Issues

imprint.

The label is planning a follow-up to its "Internal Journal" release, which is an audio-only soundtrack to "L.A. Journal," a Voyager laserdisc audio and visual art project on the city of Los Angeles.

Another New Alliance title will feature the writings of Julie Ritter, a singer in the disbanded alternative group Mary's Danish.

Other musicians with recordings in the works include former Tom Walts Jazz'rock bassist Dr. Noah Young and Lisa Coleman, of Wendy & Lisa fame, who contributed vocals and keyboard accompaniment to the upcoming spoken-word release by poet Miles Ciletti

"We are not interested in releasing

vanity projects for rock acts," says Ginn. "Many of our releases come from artists with musical origins, but the emphasis is on the artist who is dedicated to the spoken-word form."

Non-musician spoken-word releases in the works include titles by poet Michelle T. Clinton, actor Harry E. Northup, poet and teacher Eloise Klein-Healy, "Cool Runnings" screenwriter Tommy Swerdlow, and screenwriter Joel Lipman.

Ginn estimates that the average New Alliance spoken-word title sells approximately 1,000 units. Some 25% of that total comes from alternatives to traditional music retailing, including book stores and coffee houses.

It is the in-store spoken-word readings at both traditional and unconventional locations that often spur sales, according to Ginn, who adds that many music retailers now have spoken-word bins.

Once a month, New Alliance holds an in-store "Word Wednesday" reading at the Los Angeles SST Superstore, which is owned by the label.

"The rise of audio books has really paved the way for us in terms of being able to successfully distribute these releases in alternative outlets," says Ginn.

"In terms of sales, they honestly have not been remarkable," adds Gim. "I'm not concerned with that. I don't choose to work on projects based on the sales potential. Spokenword projects are certainly not a way to get rich. We release what we can afford to release?"

allord to release."

Radio airplay on the commercial airwaves for spoken word has been almost non-existent, but public broadcasting outlets have embraced the

Kubernik cites "Man In The Moon," a nightly program on KCRW Los Angeles, as well as programs on crosstown stations KXLU and KPCC-FM as key regional supporters of the genre. KXLU LOS Angeles will air "Echo

In The Sense," a 90-minute program spotlighting New Alliance and its commitment to spoken word, Aug. 28. Stoken word is getting prominent

Spoken word is getting prominent placement in this year's Lollapalooza tour. A spoken-word stage is touring alongside the music stage as part of the festival's side show.

the festival's side show. Elizabeth Belile, whose spokenword debut on New Alliance is due this fall, is on 42 Lollapalooza datea. "It's been an incredible experience," says Belile. "There is an audience of young people who haven't even been

says Delier. Liver is an accurate or young people who haven't even been introduced to the concept of poetry. These are 12- and 13-year-olds who are finding their own voice." Lollapaloza is sponsoring "poetry alama," where local poets are invited to read their work and compete for a

alama," where local poets are invited to read their work and compete for a chance to read on the main or second stage, according to Belile. "This will reach a lot of new peo-

ple," says Kubernik, who will read on the Los Angeles stop of the tour. "What is really remarkable about his is that it is an all-age show. The youth has access. That is important. Spoken word is for all the people. It has given a forum to present strong vices for all communities—African-American, Latin, gays, and lesbians. It is not an exclusive with boys!



Morales Takes Charge; Vicious Rolls With Loleatta

N THE MIX: Gee whiz, David Morales sure is visible these days. The truly tireless producer is remixing singles like mad-and quite well, we might add. Now, he has also taken to issuing one-off 12-inch singles as the Boss on New York's durable Strictly Rhythm Records. "Congo" is a riotous instrumental that gains its fuel from a phat'n'ferocious line of African marching drums and whirling blues organ riffs. Morales sneaks in a delicious ody that proves to be the element that elevates the single from the crowd of wannahea Fow can kick it like David so let's hope he can keep the energy going. And, hey, how bout a follow-up to his 1993 Mercury long-player? Actu-ally, we are still waiting for the label to catch a club and work the lush, R&B-

soaked "Sunshine" to crossover radio. The latest strange and lovely gem to spring from the brain of red-hot producer/mixer Johnny Vicious is "Loleatta's Rollers In My Hair," an irresistible tribal/houser recorded under the name Queen's Anthem. The track makes inspired use of samples from Loleatta Holloway's well-worn "I May Not Be There," twisting and man-ipulating the words "do you sount me to come down with rollers in my hair?" in every cheeky way imaginable. The "Cummin' In My Rollers" version is a hoot, while the "Vocal A La Bolus mix is loaded with rugged beats and some of Ms. Thang's incomparable vamping. Destined for heavy play through the end of the sur w nice it is to welcome Basia back

to clubland. It has been eons since "Cruising For Bruising" filled floors. This time, she and the song "Drunk On Love" undergo rhythm surgery by Roger Sanchez and emerge spiffy and overflowing with gospel-goosed house energy, Sanchez wisely uses much of the vocal and melody, dressing them with lively piano lines and a beat that is relentlessly happy. A glowing moment from the singer's new Epic opus, "The Sweetest Illusion," this single has all the marks of a major hit, given its moody range of mixes. Let's hope the label edits one or two of these versions and uses it for a top 40 and rhythm radio campaign.

By the by, has anyone else heard the juicy rumor that Sanchez has ended a ngtime estrangement from Strictly Rhythm (the label that catapulted him into prominence), and is developing a sequel to the Underground Solution classic "Luv Dancin"?" We hear this from a well-placed little bird. We'll keep ya posted.

Dub bounds with a disco mentality will delight in the subdued yet sprawling drama of "Gonna Find A Way" by Furry Phreaks, aka up-and-comer Charles Webster. He does a fine iob of sewing a broad variety of ear-catching loops and vocal snipes into a muscular deen-bouse bassline, making for a plush and intriguing record. Any of the



by Larry Flick

three versions would create a strong bridge between peak-hour revelry and late-hour darkness-just pick one. Another yummy treat released by the folks at Love From San Francisco Rec-

WORLD OF WONDER: When Profile A&R executive and limber turn table artist DB chose to call the label's collection of jungle/breakbeat music "The History Of Our World, Part One." he could not have been more accurate. The album boldly sets out to take the listener on a trip into what may be the last pure street music in the U.K., serving as a whiplash travelog through the last few years of cutting-edge dance

Over the course of 25 obscure cuts seamlessly assembled by DB, the listener continually is assaulted by patches of mini-trends and major movements, tightly sewn into a rattling array of rigid beats. The selections stem from jams originally released by five small but influential labels: Moving hadow, Suburban Base, Reinforced Production House, and Formation. The journey begins with jolt, "Mr. Kirk's Nightmare" by 4 Hero spins an exchange between a father and a cop delivering news of his teen-age boy's death over a jiggly rhythm, wrapped with a plush keyboard line that takes on an unexpectedly dark and ominous tone. And that's only the beginning. Isolating other highlights would only disjoint an album that must be ingested as a whole. Few compilations released this year will be as important and essential as this. In many ways, it

serves as undisputed (and necessary)

proof that the second generation of

dance music disciples did more than

cock their ears to the '70s.

SOME LIFE: Belouis Some is out to prove that there is life beyond mid-'80s dance/pon stardom. The singer who scored with "Imagina-" and "Some People" at the height of the second British invasion of Duran Duran and Frankie Goes To Hollywood is wiping the slate clean with "Sometimes," a dark and jangly mover produced by Robin Goodfellow (known for his work with East 17 and Right Said Fred). Some's voice has developed a worldly edge that lends a somewhat cynical hite to his intelligent lyrics Ion and Helene Marsh of the Reloved have recrafted the arrangement with a trance-induced house

"Sometimes" is an enticing peek nto "Living Your Life," an album that gingerly walks the line between hardcore dance and smooth urban pop. Among the standouts are the languid "Birthday In Paradise" and the stomping "New World," both of which are accessible to remixing to better suit the U.S. market, Signed to Ariola/BMG overseas, but up for grabs bere. Open your mind and give a listen

bottom that adds a nice bit of motion

to the chorus.

GROOVELINE: Although deConstruction Records in the U.K. has built quite a rep for grooming such pop-friendly dance acts as M-People, K-Klass, and Kylie Minogue for the international mainstream, it is good to see that the label has not lost its underground edge. Complementing its roster at the moment are 12-inchers like "Tripwire," a second slammer from producer Justin Robertson's enigmatic brainchild, Llonrock, and "Girls & Boys" by Hed Boys, a jumpy and NRGetic houser that combines a spirited original groove with bits of "Girls Out On The Floor," a vintage Chicago rouser by Jesse Velez & Ron Colon . . . Salsoul Records' latest carrot to dangle in front of salivating retro-rabbits is "The Salsoul Or-



performance at the Squeeze Box party at Don Hills nightclub in New York. He joined the evening's feetured ect, drag personality/singer Mistress Formika, and sang such favorites as "Tears Run Rings" and "Teinted Love." Almond currently is penning new material for a future album. (Photo: Tina Paul)

chestra Anthology," a four-record/ double-CD collection that traces the famed disco band's '70s dancefloor reign. Dusted off and sweetly remastered for even and easy programming with current records, the set will have you jumping out of your skin with twirly memories. Our only quibble is with the label's decision not to highlight a couple cuts as singles. Twould be smart (and probably profitable) to put "It's Good For The Soul" (sparked by Vincent Montana's agile guitar work) or "Tangerine" out on a 12-inch, balancing original mixes with fresh house interpretations. Oh well RCA has decided to pick up "No More Tears" by Jocelyn Brown & Kym Mazelle for release in the U.S. The label is putting it out ASAP, and odds are good that it will have a new mix or two. Wouldn't it be fierce if this legendary pair of divas put to-gether an entire album together? A few solos, a few duets, perbaps productions by Frankie Knuckles, Brothers In Rhythm, and the Basement Boys, among others Could be a tasty way to bring both

huge way ... Patti Austin will give her loyal (and extremely patient) club fans a reason to smile when her rendition of the Judy Cheeke hit "Reach" is released on GRP/MCA later this summer Darren Friedman and Hex Hector are currently styling the track with trendy mixes to fit several dance formats. It will be tough to improve upon Cheeks' flawless original version, but if anyone is up to the task, it is Austin . . . New York's venerable Cutting Records is high-steppin' with a lipsmackin' stew of new and old jams on the double-record set "Cutting Trax II." Deep-bouse is the overriding groove theme, with highlights including rumbling tribal anthem "Revolution" by the Union and "Talking" by Buddha Sez, a shuffling instrumental from the mind of 80 Proof posse producer Danny Mobip with "The 4 Boroughs,"

singers back into this market in a

rales. Cutting also is going hard into smokin' four-cut EP by TNT. This ain't cookie-cutter gangsta rap, but rather live funk action chock-full of chewy sounds and dubby vocal swatches. Serious sweat ... More fun from Freetown Records. The II K india continues to tentaliza with "Inspiration," a bearty bouse collaboration by Kerrl Chandler and Arnold Jarvis. Jarvis is in tiptop vocal form, giving Chandler's R&B-enriched arrangement a tingly dash of spirituality, Aggah . . . One of the new Chicago indies worth monitoring is Absorb Music, Operated by veteran DJ Jorge Suarez. the label is christened by a double-A-sided 10-inch single that deftly blends live salsa and African vibes with solid house rhythms. "Zoodoo" by limbre is rife with bresh highand horn samples and a slew of un usual sound effects. "Zombie" by Samba Nation is more in the pocket of current trends with its dark,

unga-bunga tribal percussion. Next from Absorb will be "Bardot Swing"

by Byrd Bardot, which will have

sario . . . It is very interesting to see

how some of the original techno ren-(Continued on next page)

ixes by Suarez and Ralphi Ro-



Issued here on Epic, the project got a boost when its new single, "One Night In on," recently broke the record for the highest number of playlist add from DJs reporting to Billboard's Club Play Chart. The single racked up 53 adds during its initial week of release, shattering the previous record of 41 adds for the Shamen's "Move Any Mountain" in 1992. Pictured, from left, are Mike Pickering. M-People; Heather Small, M-People; Frank Ceraolo, national director of crossover promotion/merketing, Epic; Shovel, M-People; Liz Montalbano, manager of club promotion. Epic: and Paul Heard. M-People.

Billword. Dance

DO YOU WANNA GET FUNKY C+C RUN TO THE BUN ERASURE MUTE INDEPENDENCE SPRING NOTI-US

5. I LOVE YOU BABY THE ORIGINAL WY MAXI-SINGLES SALES

BETTER LATE THAN NEVER 2. LOVE IS STRONG ROLLING STONES

- LOVE TO THE WORLD MICHAEL
- CHANTMANIA BENZEDRINE MONKS OF SANTO DOMONICA PHINO TALK TO ME THIRD WORLD GREAT cuts. Titles with future chart potential ed on club play or sales reported this week

BILL BOARD JULY 30 1994

T DANCE MIISIC MAYL CINCLES SALES

				CLUB PLAY					MAXI-SINGLES SALES COMPLED FROM A MATICINAL SUB-SAMPLE OF POS POINT OF SALE I DOLIFFED MEY DANCE RETAIL
WEEK	WEEK	2 WKS AGO	WKS. ON CHART	TITLE OF DANCE CLUS PLAYLISTS. ARTIST	THIS	MEEK	2 WKS AGO	WKS ON CHART	STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOURCEON, INC. SOLINGSCAN TITLE LABIL A NUMBER OSTERIUTING LABEL
	_			* * * No. 1 * * *	-				* * * No. 1/GREATEST GAINER * * *
1	2	3	7	CAUGHT IN THE MIDDLE REPRISE 41573/WATHER BROS 1 week of No. 1 ◆ JULIET ROBERTS	1	1	1	5	TAKE IT EASY ON ITS WEEDED 2009/ENTRYOUS 4 weeks at No. 1 ◆ MAD LION
0	3	5	1	THE RIGHT KINDA LOVER MCA 54851 ◆ PATTI LABELLE	2	2	2	10	NAPPY HEADS INI ITI RIFFI-DUSE 77431/COLUMBIA ◆ FUGEES (TRANZLATOR CREW)
3	4	9	6	BRING ME YOUR LOVE CLEXTRA 66223 DEEE-LITE					***HOT SHOT DEBUT ***
4	1	4	.7	FEEL WHAT YOU WANT CHAMPON 95899/EASTWEST ♦ KRISTINE W	3	NE	*	1	THIS D.J. (M) (T) 00 VIOLATORRAL 853 237/5LAND WARREN G
3	. 8	10	7	EMERGENCY DN PLANET EARTH COLUMBIA 77529 ◆ JAMIROQUAI	(4)	4	38	3	GIVE IT UP INI (T) DO DET JAMPAL ISS 317/GLAND ◆ PUBLIC ENEMY
8	5	6	8	THAT SOUND MAME SOUL COM RALPH FALCON FEATURING DORDTHY MANN	(5)	6	5	14	100% PURE LOVE (M) (T) (I) MERCURY 858 465
\mathcal{D}	11	18	5	LIFTED BY LOVE SIRE 43375WARNER BROS. K O. LANG	(6)		*	1	NO GUNS, NO MURDER IND (T) 00 VP 5399 ◆ RAYYON
1	9	13	7	ANYTHING 550 MUSIC 77495/EPIC ◆ CULTURE BEAT	(7)	NE	-	1	DO YOU WANNA GET FUNKY (N) (T) DO COLUMBIA 7758)
9	13	20	5	BOMBADIN TOMMY 807 629 808 STATE	(8)	9	10	10	FANTASTIC VOYAGE (N) (T) 03 TOMAY 807 617 ◆ COOLID
10	6	1	9	WHEN YOU MADE THE MOUNTAIN EASTWEST 15505 ♦ OPUS III	1	3	4	7	FUNKDAFIED (f) 50 50 0E/ICHAOS 7742200LUMBIA DA BRAT
(11)	12	16	6	HOLIDAY DEEP CRAP 30060/CRAP URBAN MOTION PROJECT II	(10)	NE		1	ON POINT IN((1) (0) TOWNEY BOT 623
12)	18	23	5	FEEL LIKE MAKING LOVE 550 MUSIC 77554/EPIC ◆ PAULINE HENRY	-		_	_	
13	21	31	4	ANYTIME YOU NEED A FRIEND COLUMBA 77499 ◆ MARIAH CAREY	11	5	22	3	GET IT TOGETHER INI (T) (3) CAPITOL 58171. ♦ BEASTIE BOYS
14	7	2	10	LOVE COME HOME CHAMPON 95907/EASTWEST OUR TRIBE FEATURING FRANKE PHARDAH	12	19	7	9	ANY TIME, ANY PLACE/THROS (1) (I) WHIGH 38435 ◆ JANET JACKSON
(15)	25	30	4	RIGHT IN THE NIGHT (PIC 77544 ♦ JAM & SPOON FEATURING PLANKA	13	NE		1	ANOTHER NIGHT (T) ARISTA 1-2725 REAL MCCOY
(16)	23	28	4	IS IT ALL OVER MY FACE? CAUML 213 DAIAE	14	14	6	4	OLO TO THE NEW (1) RAL 853 299/(SLANO ♦ NICE & SMOOTH
17	19	7	10	MISLED 550 MUSIC 7745 LEPIC ♦ CELINE DION	15	8	12	14	BACK & FORTH (1) DD BLACKGROUND 42173/JWE ◆ AALJYAH
18	20	24	23	JUMP TO IT ARSTA 1-2702 ARETHA FRANKLIN	16	18	16	13	WHAT'S UP (1) 00 2/x 6691
(19)	26	27	5	NEW YORK EXPRESS STRICTLY INNTHIN 12254 HARDHEAD	17	11	9	13	BUCKTOWN IN (1) WREDX 2006/AMERYOUS ◆ SMIF-N-WESSUN
20	15	15	8	NO LOVE LOST GROOVE ON DESTRICTLY RESTEM	18	7	3	5	CROOKLYN (FROM "CROOKLYN") (T) 40 ACRES 54883 MCA ◆ THE CROOKLYN DODGERS
21	14	8	9	(MEET) THE FLINTSTONES (FROM "THE FLINTSTONES") MCA PROMO ↑ THE B.C. 52'S	19	26		2	BOP GUN (ONE NATION) (MI (\$1.00 PRIORITY 5316) ♦ ICE CUBE
22	19	21	7	YOU WON'T SEE ME CRY AT ANTIC 85647	20	24	13	18	MOVING ON UP (T) 00 EPIC 77417 M PEDPLE
23	22	25	6	I CAN'T LET YOU GO DON'T BALL ON THE MACK VIBE FEATURING JACQUELINE	(21)	NE	WÞ	1	FEEL WHAT YOU WANT IN IT! CHAMPON 95899/EASTWEST ♦ KRISTINE W
(24)	28	32	4	SO CONFUSED OFFAT JONES \$30 630/5LAND COLDNEL ABRAMS	22	12	8	7	DH MY GOD (T) ID INE 42211
25	16	12	13	I'M NOT OVER YOU AAM 0575 CC CE PENISTON	23	15	11	4	DIARY OF A MADMAN (T) GEE STREET 854 063/SLAND
26	30	35	6	ACTIVATOR (YOU NEED SOME) INCOUS MUZIK CONTINC WHATEVER GIRL	24	20	18	3	BLACK HANG SIDE/WEEKEND LOVE (THE MOTOWN 4857 ◆ QUEEN LATIFAH
27	24	19	10	RENEGACE SOUNDWAYE MIJTE PROMOSEEKTRA RENEGACE SOUNDWAYE	(25)	NE		1	STROKE YOU UP (1) (3) (6) (6) (6) (6) (7) (7) (7) (7) (7) (7) (7) (7) (7) (7
28	17	11	12	IN DE CHETTO MERCURY 858 657 DAVID MORALES & THE BAD YARD CLUB	(26)	34		5	LIFTED BY LOVE (1) DO SITE 43379 WARNER BROS. K.O. LANG
29	33	36	5		(27)		WÞ	1	
30	34	49	3		28	13	14	4	LET THE MUSIC (LIFT YOU UP) (THO ING SEAT 10156/VG LOVELAND THE RIGHT KINDA LOVER (THICA SHIS) PATTI LABELLE
		49			29	23	30	4	
31)	36	_	2	LOVE SO STRONG IMAGO 25067 WILD PLANET	(30)			1	
32	29	17	11	NEVER LEAVE YOU LONELY MADIKAL Q 15002 OVA CONVENTION FEAT. MICHELLE WEEKS	4.5		₩ >	_	CUBAN PETE INI (1) 0-IA05 77587/COLUMBIA
33	41		2	ARE YOU SATISFIED? TRIBAL AMERICA 581142/85 THE DAOU	31	16	26	9	9D'S GIRL (T) (0) KAPER 62880/RDA ♦ BLACKGIRL
34	35	46	3	EVERYBODY UP AM 8294 UNCANNY ALLIANCE	(32)	33	32	10	YOUR BODY'S CALLIN' (1) (3) JIVE 42221 ♦ R. KELLY
35	32	29	8	TREE FROG 29X 7229 ♦ HDPE	(33)	39	1=	2	WHEN CAN I SEE YOU (M) (T) (I) (ID) (PIC 77599) ♦ BABYFACE
				* * * POWER PICK* * *	34	21	15	9	WILLING TO FORGIVE/JUMP TO IT (M) (T) ARISTA 1-2702 ◆ ARETHA FRANKLIN
36	46	_	2	INNER CITY BLUES C/FOUR 1010 GARY	35	32	23	16	WORKER MAN (M) (T) EPIC 27290 ♦ PATRA
37	38	-	2	TROUBLE EIGHT BALLOID JOI CARDWELL	36	19	27	9	BACK IN THE DAY IN1 (T) (I) (II) (II) (II) (II) (III) (IIII) (III)
38	37	42	4	HOW GEE NEXT PLATEAU 120 023/FRR BLACK MACHINE	37	22	36	11	WHERE MY HOMIEZ? (M) (T) MERCURY 858 463 ♦ ILL AL SKRATCH
39	27	22	12	ALWAYS MUTE 66225/ELEKTRA ♦ ERASURE	38	38	29	3	RIGHT IN THE NIGHT (T) (I) EPIC 77544 ♦ JAM & SPOON FEATURING PLAVKA
	_	_		* * * HOT SHOT DEBUT * * *	39	25	20	35	FREAKSN-IGHT (ALRIGHT) INI (1) (0) GEE STREET 440 SIESISLAND DOUG E. FRESH
40	NEV	4	1	ONE NIGHT IN HEAVEN 6PC 27613	40	44	44	13	ALWAYS (T) IID MUTE 06225/TLEXTRA ◆ ERASURE
41	47	Ė	2	SELLS DF N.Y. COLUMBIA 77490 SLO MOSHUN	(41)	RE-	XTRY	8	YOUR LOVE IS SO DIVINE ON ITHOU SUNSHINE 12822
42	NE	-	1	DEEP FOREST NO MUSIC 2757845PIC	(42)	46	41	7	THE WORLD IS YOURS (T) COLUMNA 77513
43	NE		1	LET THE MUSIC (LIFT YOU UP) BIG BEAT 1015GAT AND LOVELAND	43	17	19	4	SOUTHERN PLAYALISTICADILLACMUZIK (M) (T) LAFACE 2-401 GARRSTA + QUTKAST
44)	NE		ΙĖ	DOWN THAT ROAD CHITTALIS SECURISM • SHARA HELSON	44	31	25	11	SENDING MY LOVE (T) ILLTOWN 4854/MOTOWN ZHANE
45	45	É	2	IT'S OVER NOW (IT'S ALRIGHT) 200 14138 ♦ CAUSE & EFFECT	(45)	NE	WÞ	1	FEEL LIKE MAKING LOVE (1) (3) 550 MUSIC 77556/EPIC ◆ PAULINE HENRY
46	48	47	3	DO IT SMACH 445 BISKSLAND YELLD	46	28	17	15	I'M NOT OVER YOU (T) (X) AAM 0575
(47)	NE		Ϋ́	COME TO ME, ECSTASY CONTINUAN 15303 RED RED GROOVY	47	29	21	7	ANYTIME YOU NEED A FRIEND (N) (T) (I) COLUMNIA 77499
48	NE		i	DANGERI OUTTING 200 ROCHELLE FLEMING	46	30	28	3	FUNKY Y-2-C I/M (T) DI CHAOS 77462/COLUMBA ♦ THE PUPPIES
49)	NE		1	IN THE OARK WE LIVE (THEE LITE) EMPTIVE 754 APHROMEAD	49	27	24	6	CAN IT BE ALL SO SIMPLE (T) OI LOUG 62990 FCA
50	NE		1	BETTER LATE THAN NEVER CHAMMON SESSIFICATIVES? LAFAYETTE	50	42	37	13	GOOD TIME IT IS LODG 62835 IRCA SOLIND FACTORY
20				DAVIETE	1 24	1 **		100	▼ SOUND PACIFIC

This with the greatest above or club play recreases this venich. • Videocity availability, Claiding number in for cassettin main single if accepts in unwailable. Dit sales chart. (VI) Cassette main-single availability, (T) Vinyl mass-single availability, (D) CD consists in unwailable. Dit sales chart. (VI) Cassette mass-single availability, (T) Vinyl mass-single availability, (D) CD consists in unwailable. Dit sales chart. (VI) Cassette mass-single availability, (T) Vinyl mass-single availability, (D) CD consists in unwailable. Dit sales chart. (VI) Cassette mass-single availability, (T) Vinyl mass-single availability, (D) CD consists in unwailable. Dit sales chart. (VI) Cassette mass-single availability, (D) CD consists in unwailable. (D) CD consists in unwailable

DANCE TRAX

(Continued from preceding page) egades are adjusting to shifts and changes in club culture. Some are venturing into softer ambient wa-ters, while acts like Fierce Ruling Diva are harder and more aggressive. FRD, still helmed by Jeffrey "Abraxas" Porter and Jeoren Flaanan, makes its debut on the Caroline-distributed PC Lower East Side label with "Revolt Of The Perverse," an album flooded with kinetic break-beats and spacey, electronic synth effects. Far from the most mainstream-friendly album, though hard heads will delight in the sheer force of cuts like "I Need

Drugs" and a cover of Nona Hen-dryx's "Transformation."

NUGGETS: When It comes to hi-NRG music for purists, few labels can currently touch the putput of Klone Records in London. Besides riding the crest of Abigail's string of hits (most notably recent covers of "Smells Like Teen Spirit" and "Constant Craving"), the company has a sugar-coated platter of singles that are keeping tea dance regulars smiling. Among the better of the batch are "Dance With The Devil" by Boys Of A New Age, which has singer John Springate twitching admirably over a bright and racing and "You Know (I Want You) by Global Cut, which has new production team Jonathan Colling and Mark Hewltt guiding the vocal skills of former D:Ream backing singer Deborah Asher, This one has a hook that permanently sticks to the brain upon impact . . . Speaking of London-based labels, Jellystreet has a potential winner on tap with "Just Pretend," a bouncy ditty by Snafu Featuring Sabina. The track matches Sabina's commanding vocal

presence with a string-lined pop/

NRG foundation. Fine for club or radio consumption, the single would be a boost to a U.S. label looking for something light and peppy . . . Alternative dance mavens should be on the lookout for "The Conversation," Caharet Voltaire's latest album on Instinct Records. Experimental and exciting music from a band that never disappoints. Instinct is also the home of "Drums Are Dangerous" by the Drum Club. More sustinence for the adventurous at beart ... Mood II Swing's Lem Spring-steen and the promising Louie "Balo" Guzman have teamed up

under the moniker Ulterior Motives to release "Hump Night" on Knockout Records. The track is a melange of butt-shakin' beats and li bidinous unison vocals by Springsteen and Guzman. An eye (and ear)

GET WELL: Best wishes for a speedy recovery to producer/radio DJ John Robinson, who broke two legs and an arm in a motorcycle accident. He currently is recuperating at Good Samaritan Hospital on Long Island, N.Y. Perk up his spirits and give him a call.

Tritt Headlines Harlan Howard **Birthday Bash At A New Location**

NASHVILLE-Travis Tritt heads the array of songwriters who will perform Sept. 1 at the 11th annual Harlan Howard Birthday Bash bere. Howard, whom many consider the dean of country songwriters, also is scheduled to sing some of his hits, which include "I Fall To Pieces." "Busted." "He's A Good Ole Boy." and "Don't Tell Me What To Do."

This year's event will be staged at a new location: the lot at the corner of 16th Avenue South and McGavock Street behind the Country Music Wax Museum. The former bash site, the BMI parking lot, has been taken

over by the BMI office expansion In all, more than two dozen coun-

try and pop songwriters will perform for the occasion, which is designed to raise funds for the Nashville Songunitons Ason Intermetional and the Nashville Sonewriters Hall Of Fame. Last year's edition earned \$46,000. Tickets are \$15 each and will go on sale Aug. I at the Nashville offices of ASCAP, BMI, NSAI, and SESAC, as well as at all Ticketmaster local

The sponsors are BMI, NSAI, the

Nashville Scene newspaper, and

WSM-AM.

IBMA Sets 1st Regional Confab Calif. Site Chosen For March '95 Event

BY EDWARD MORRIS

NASHVILLE-The International Bluegrass Music Assn. will bold its first regional conference and talent showcases March 24-26, 1995, in Palo Alto, Calif., at the Hyatt Rickeys Hotel and the Spangenberg Theater. To enlist and choose showcase performers, the IBMA is soliciting audition packages, which it will accept through

A spokesman for the Owensboro, -based trade association says the IBMA selected California for its first regional conference because of the high level of membership in that area and the "availability of excellent facil-

Among the groups the IBMA is targeting for the conference are artists, record company executives, talent buyers, broadcasters, music-oriented associations, music publishers, agents, songwriters, instrument molers, and bluegrass fans. Admission to the three-day event is expected to cost about \$60 a person, with an additional \$20 charge for tickets to the "IBMA Award Winners Concert."

Full details of the conference will be sent to IBMA members near the end of this year. However, the tentative schedule calls for three days of

exhibits, the showcasing of eight acts on the opening day, six seminars on the second day, and membership meetings on the final day. The concert is scheduled for the evening of the second day, Saturday, March 25.

Acts wanting to be considered for the showcases must send four complete promotional packages (each of which must include a representative rassette or CD recording) to the 1995 IBMA Regional Showcase Committee in Owensboro. The acts selected must pay their own expenses to the conference and, if they are not already IBMA members, must join be-

New Country Labels Keep A-Comin' New Geffen Shop Rumored; Capricorn Beefs Up

ABELMANIA: And still they come. Although there are now 17 major country labels operating in Nashville-plus such sturdy independents as Step One, Intersound Entertainment, and River North -more operations are on the way. Magnatone Entertainment has set up an office here and is locking in a distributor. Malaco is expected to announce the formation of its country imprint within weeks. And yet another labelidentity undisclosed-has lured Carson Schreiber away from his post as West Coast promotion director for RCA Records. There is a persistent rumor that Geffen will launch a country label and that Schreiber might be headed in that direction. Neither he nor Geffen could be reached for comment.

In the meantime, Capricorn Records is beefing up its country promotion staff. After relying chiefly on in-dies, the label has now hired regional promotion managers Thom Williams

Northeast), Kay McGhee (Southwest/ West), and Tammi Brumfield (Southeast). Johnny Mitchell remains national country promotion director. Kenny Chesney is Capricorn's lone country act. but a spokesperson says additional country signings are in the works.



MAKING THE ROUNDS: Garth Brooks has icked Sparrow Records' Susan Ashton to open for him during the European leg of his upcoming international tour (Aug. 20-Oct. 12). The tour will take him to Australia, New Zealand. Spain, Germany, France. England and Scotland Not making the trip: Brooks' friend and longtime lead guitar player, Ty England. He'll be in Nashville cutting his first album for RCA, with Garth Fundis producing. Brooks recently spoke at the Family Re-Union III conference in Nashville. at the invitation of Vice President Al Gore. The event spotlighted the importance of fathers in the family

Jim Foglesong, former head of MCA and Capitol's country divisions, will again offer his survey course on "The Business Of Music" at Vanderbilt University's Blair School Of Music. The Wednesday-evening course begins Aug. 31 . . . CMH Records has appointed Sound Thinking Music Research of Thousand Oaks, Calif., to represent the label's catalog of bluegrass and traditional country recordings and compositions for film, TV, and commercial usage. CMH has just released the first of four albums in its historic "Mountain Music Collection" series. Titled "Wild & Reckless Men." it features recordings by the Carter Family, Tex Ritter. Riley Puckett, the Morris Brothers, Grandpa Jones, and Mac Wiseman ... Grand Ole Opry star George Hamilton IV is narrating and performing in the London production of "Patsy Cline: A Musical Tribute." The singer knew Cline from the time the two were regulars on the "Jimmy Dean Show" in Washington, D.C., in the late '50s . . . Actor/songwriter Chris McCarty, who played the villainous stalker in the sea-son finale of "In The Heat Of The Night," will play a young Willie Nelson in "The Dottie West Story. CBS-TV movie of the week.

MARK YOUR CALENDAR: Dozens of celebs have signed up for Vince Gill's Pro-Celebrity Invitational Golf Tournament, set for Aug. I-2 at the Golf Club Of Tennessee at Kingston Springs. Called "The Vinny, this year's tournament

has attracted Garth Brooks, Steve Cropper, Cleve Francis, Sammy Kershaw, Larry Getlin, Randy Owen, Doug Supernaw, Amy Grant, John Michael Montgo-mery Michael W. Smith, and Lorrie Morgan, among others. Tickets to the event are available through Ticket-



SIGNINGS: Liberty Records artist George Ducas to Ten Ten Management . . . Composer and recording artist Mark Isham to Vector Management and Side One Management . . . Greg Holland to Chief Talent for exclusive worldwide booking . . . Mindy McCready to an exclusive songwriting agreement with Quantum Music Group.

Legends Celebrated At Nashville's Great Escape

NASHVILLE-As country music booms and a record number of up-andcoming artists continue to flood the market, fans of classic country have fewer places to find the music and the musicians they love. Among the more passionate of those fans is Garv Walker, and, as owner of Great Escape, a Nashville retail store specializing in used country records, the former songwriter has decided to do something about it.

Working with seminal Nashville usic business figure Charlie Lamb. Walker has launched a weekly Saturday series of in-store appearances by country music legends at Great Es cape's locations in Nashville and nearby Madison, Tenn

The program, dubbed "The Great Escape Presents Legends Of Country Music," began July 9 with an appearance by Grand Ole Opry star Charlie Louvin who come to fome us one of the Louvin Brothers "This idea started out as a year-

round extension of the Fan Fair concept," says Walker. "We're going to try to make every one of these appearces s recognition of the artist's conjust an in-store appearance

Walker certainly succeeded in that goal with Louvin. What started out as n autograph session turned into a full-blown tribute, with letters pouring in from mayor Phil Bredesen (who de clared Saturday, July 9, Charlie Louvin Day in Nashville), BMI, the Country Music Assn., Opryland Music, and the Denny Music Group, to name a

For Walker, a songwriter who says he "burned out" on the music business shortly before opening Great Escape in 1977, the appearances are much more than a way to attract customers. From the time I was I4 years old. I was obsessed with music and aspired to a career in the business myself," he says. "All these years later, I realize how important it has been in my life and I feel so spiritual about it that I wanted to give something back."

The series already is beginning to tie in with country music-related causes. On July 23, bluegrass great Mac Wiseman will appear. Wiseman is also president of ROPE (Reunion Of Professional Entertainers), a benefit organization whose current objective (Continued on page 33)



first of a series of gold and platinum elbums to the Statler Brothers. The Statlers, from left, ere Don Reid, Phil Basley, Jimmy Fortune, and Harold Reid, Included in the presentations were a triple-pletinum album for "The Best Of The Statler Brothers" and gold albums for "Pardners in Rhyme" and "Holy Bible: The Old Testament

Billboard TOP COUNTRY ALBUMS.

OF RETAIL STORE AND RACK SALE: REPORTS COLLECTED, COMPILED, ANI PROVIDED BY SoundScan

THIS WEEK	NST WEEK	2 WKS AGO	WIS, ON CHART	ARTIST LIKEL & MANEROPOSTREADING, LIKEL GUGGESTED LIST PRICE ON EQUIVALENT FOR CASSITLECTOR	PEAK POSITION	THIS WEEK	UST WEEK	2 WKS AGO	WKS, ON CHART	ARTIST Uses a Municipal Property Lines Suppossible List Prince On Counselecti	PEAK POSITION
-				* * * No. 1 * * *		37	40	42	153	BROOKS & DUNN ▲ ARSTA 19658 (9.99/13.99) BRAND NEW MAN	4 3
1	2	1	17	TIM MCGRAW ▲ CURB 77609 IS 59/13 59/1 16 Weeks at No. 1 NOT A MOMENT TOO SOON	16	38	33	31	98	VINCE GILL & MCA 10630 (10 Stu 15 99) I STILL BELIEVE IN YOU	3
2	1	2	3	ALAN JACKSON ARISTA 18799 (10 39/15 98) WHO I AM	1	34	36	13	10	ALABAMA ● RCA 66296 (9 98) 15 9H1 CHEAP SEATS	5 18
3	3	3	5	VINCE GILL MCA 11047 (10 99/15-99) WHEN LOVE FINDS YOU	2	40	42	36	9	KATHY MATTEA MERCURY \$18852 (10.98 EQ:15.98) WALKING AWAY A WINNER	12
4	4	4	23	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82559/AG (10 99/25:98) KICKIN' IT UP	4	41	13	13	53	CLINT BLACK ▲ RCA 66239110 96115 981 NO TIME TO KILL	L 2
5	5	5	12	REBA MCENTIRE • MCA 10994 120 98/15 98: READ MY MIND	2	42	44	45	272	GARTH BROOKS ▲* LIBERTY 90897 IS 98/13 980 GARTH BROOKS	5 2
_	$\overline{}$			* * * GREATEST GAINER * * *		43	39	40	49	AARON TIPPIN ● RCA 66251 19 98/15 980 CALL OF THE WILD	6
6	8	8	5	DAVID BALL WARRER BROS 45562 (9:69:15:98) THINKIN' PROBLEM	6	44	46	46	88	JOHN MICHAEL MONTGOMERY & ATLANTIC 824203G 19 9815 981 100 LIFE'S A DANCE	E 4
7	6	6	10	TRAVIS TRITT ● WARMER BROS 45603 (10 98/15 98) TEN FEET TALL & BULLETPROOF	3	45	45	44	65	TOBY KEITH ● MERCURY 514421 09 98 EQ15 (98) III TOBY KEITH	1 17
8	7	7	9	SOUNDTRACK ATLANTIC 82595/AG (10 98/16 98) MAVERICK	4	46	47	48	21	RICK TREVINO COLUMBIA 53560/SONY (9-98 EQ/15-96) (IIII RICK TREVINO	23
9	11	9	46	GARTH BROOKS A* LIBERTY 80857 (10 98/16 98) IN PIECES	1	47	48	51	62	WYNONNA ▲ CURB 10822MCA (ID 98/15.98) TELL ME WHY	Y 1
10	12	10	73	BROOKS & DUNN ▲* ARISTA 18716 110 9915 981 HARD WORKIN' MAN	2	48	43	41	7	HAL KETCHUM 0.088 77660 (30 98/15 98) EVERY LITTLE WORD	31
11	10	12	93	ALAN JACKSON A' A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)		49	51	47	12	JOHNNY CASH AMERICAN 45520*/WWHNER BROS (9 98/15-98) AMERICAN RECORDINGS	5 23
		_		ANDIA 18/11 (10 98 15 98)	9	50	49	49	149	GARTH BROOKS ▲* LIBERTY 96332 (10.96/15.96) ROPIN' THE WIND	1
12	9	14	4	SAMMY KERSHAW MERCURY 522125 (10 98 EQ15 98) FEELIN' GOOD TRAIN THE MAYERICKS MCA 10961 (9 90/15 98) WHAT A CRYING SHAME WHAT A CRYING SHAME	13	51	50	50	116	CONFEDERATE RAILROAD A ATUANTO 82335AG IN 58 15 98 150	7
13	-	13	24		13	52	56	53	27	JEFF FOXWORTHY	. 49
(14)	14	15	107	COME ON COME ON	6	53	53	56	36	WIRNER BROS. 45314 (9.96) 15 90: 580 100 TOU MIGHT BE A REDNECK IT TANYA TUCKER ● LIBERTY 85048 (10.96) 15 93: 500.	-
				* * * PACESETTER * * *		54	55	54	4	LARI WHITE ROLEGISCH 98/15 98 LARI WHITE ROLEGISCH 98/15 98 WISHES	_
15	18	18	23	NEAL MCCOY ATLANTIC 82568 (10 98/15 98/ III) NO DOUBT ABOUT IT	13	55	52	59	166	ALAN JACKSON & ARESTA 6681 (9.99/13.96) DON'T ROCK THE JUKEBOX	-
16	16	17	10	LORRIE MORGAN INA 66379 (9 9675 98) WAR PAINT	7	56	54	52	5	BILLY DEAN USERTY 27760 (10 98/15/98) MEN'LL BE BOYS	-
17	15	11	20	VARIOUS ARTISTS ▲ MCA 10965 (10.58)16 981 RHYTHM COUNTRY & BLUES	1	57	57	57	65	JOE DIFFIE ● EPIC 53002/50NY (10 98 EQ/15 98) HONKY TONK ATTITUDE	
18	19	21	24	BLACKHAWK ARSTA 18708 (9.96/15 98) BLACKHAWK	17	58	58	55	19	BILLY DEAN URENTY 28357 (10 98/15 98) GREATEST HITS	
19	21	20	62	LITTLE TEXAS ▲ WARNET BROS 45276 (9.96)15.98) BIG TIME	6	59	59	58	27	BOY HOWDY CURE 77656 IS 989 98) IIII SHE'O GIVE ANYTHING	
20	20	24	36	FAITH HILL ● WARNER BROS 45389 (9 50/15 98) IIII TAKE ME AS I AM	7	60	61	60	127	JOHN ANDERSON & BNA 61029 19 96/13 981 SEMINOLE WIND	_
(21)	26	30	69	DWIGHT YOAKAM ▲ REPRISE 45241/MARKER BROS (10.98/15.98) THIS TIME	4	61	64	68	47	SHENANDOAH RCA 66267 (9 59/15 99) UNDER THE KUOZU	_
22	17	16	25	COLLIN RAYE ◆ EPIC 539529CNY (9 98 EQ/15 98) EXTREMES	12	62	63	62	113	BILLY RAY CYRUS A* MCRCURY STOCKS (10 Se CO/16-Se) SOME GAVE ALL	_
23	22	22	42	REBA MCENTIRE ▲* MCA 10906 (10 98/15 98) GREATEST HITS VOLUME TWO	1	63	60	61	71	SAMMY KERSHAW • MERCURY 14332 19.98 EQ/15.98: HAUNTED HEART	
24	24	27	50	CLAY WALKER ● GIANT 24511/WARNER BROS. (9.96/15-98) IIII CLAY WALKER	8	64	62	70	204	ALAN JACKSON & ANSTRANCE IN 1882 18 SW13 SW1	
25	29	28	201	GARTH BROOKS ▲ " LIBERTY 93866 (9 98) 13 981 NO FENCES	1	65	67	64	16	HANK WILLIAMS, JR. CURS 27638 IS 989 980 GREATEST HITS, VOL. 1	
26	25	25	96	GEORGE STRAIT A MCA 10651 (10 98/1598) PURE COUNTRY (SOUNDTRACK)	1	96	70	71	120	WYNONNA A' QUEE 1052999CA (10 98/15 98) WYNONNA	-
27	20	13	44	MARTINA MCBRIDE RCA 66288 (9 98/15 99) IIII THE WAY THAT I AM	27	67	72	-	2	WILLIE NELSON COLUMNA 6418450NY IS 38 EQU 900 SUPER HITS	+
28	32	32	12	RANDY TRAVIS ● WHITNET BROS. 45501 (10.99/15 98) THIS IS ME	10	68	95	12	12	LINDA DAVIS ANISTA 18749 19 50:15 90: SHOOT FOR THE MOON	
28	31	28	12	CONFEDERATE RAILROAD @ ATLANTIC 82505/40 (10 58/15 58) NOTORIOUS	6	69	65	63	65	MARK CHESNUTT • MCA 10851 (30 98/15 98) ALMOST GOODBYE	
30	34	37	42	GEORGE STRAIT ▲ MCA 10907 120 98/15 980 EASY COME, EASY GO	2	13	13	72	100	TRAVIS TRITT ▲ WARNER BRCS. 45048 (10 50/25-96) T-R-O-U-B-L-E	
31	23	13	72	PAM TILLIS ANISTA 18758 (9 98/15.56) SWEETHEART'S DANCE	6	71	71	75	31	DOUG STONE ENG 57271/50/07 19 98 EQUID 991 MORE LOVE	-
29	27	13	19	JOHN BERRY LIBERTY ROLFZ (S SIGNAL SI	13	72	48	65	26	SOUNDTRACK MCA 10927 (10 1976 98) 8 SECONDS	-
23	28	28	65	PATTY LOVELESS • FPIC 5323650NY 19 50 EQ115 980 ONLY WHAT I FEEL	3	73	-	MIKY	31	GARTH BROOKS & USERTY 98743 (10 9925 98) THE CHASE	-
28	28	53	56	JOHN ANDERSON @ 1994-66232 (9 59) 15 99) SOLID GROUND	12	74		HIRT	13	SUZY ROGGUSS LIBERTY 20457 (10 30/25-98) THE CHASE SUZY ROGGUSS LIBERTY 20457 (10 90/15 90) GREATEST HITS	-
35	37	35	5	TRACY SYRD MCA (099) (10 99) 5 99) NO ORDINARY MAN	26	14	AL-E	MIN'T	1.5		> 38
36	35	34	40	VARIOUS ARTISTS ▲ COMMON THREAD: THE SONGS OF THE ENGLES	1	75	NE	wÞ	1	* * * HOT SHOT DEBUT * * * CHARLIE DANIELS EVIC 6418250NY (6.58 EQ. 98) SUPER HITS	s 75

(Allows with the greatest size gainst the wine. #Proposing including facility of Allows and Indian and Indian

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Billboard. Top Country Catalog Albums.

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES APPORTS COLLECTED COMPILED AND PROVIDED BY SA

EEK ENDING JULY 30, 1994

WEEK	VEEK	ARTIST UJEL & NUMBER UDISTRIBUTING LABEL ISUGGESTED LIST PRICE OF EQ.	INALENT FOR CASSETTE/CO)	WKS ON
1	1	PATSY CLINE A" MCA 12" (7.98/12.98) 145 weeks at No. 1	GREATEST HITS	18
1	20	THE JUDDS CU 8 227819CA 3 9896 CD1	COLLECTOR'S SERIES	8
3	1	THE CHARLIE DANIELS BAND ▲ EPIC 38795/50NY (7 98 EQ11	989 A DECADE OF HITS	16
4	4	GEORGE JONES ⊕ EPIC 40776/50NF (5.5H EQ9 9H)	SUPER HITS	15
5	3	REBA MCENTIRE & MCA 4979* (7.98/12.98)	GREATEST HITS	18
5	4	GEORGE STRAIT A' MCA 42035 17 98/12 98)	GREATEST HITS, VOL. 2	16
7	4	GEORGE STRAIT ▲* MCA 5567* (7.50/12.98)	GEORGE STRAIT'S GREATEST HITS	16
5	-	VINCE GILL RCA 56325 (3 987 98)	TURN ME LOOSE	1
1	1	ALABAMA A #GA 6825 (7.98/11.98)	ALABAMA LIVE	4
10	8	CONWAY TWITTY A MCA 31236 (4 96/11 96)	THE VERY BEST OF CONWAY TWITTY	5
11	9	ALABAMA & 'RCA7170" (9.98/13.98)	GREATEST HITS	16
12	-	GEORGE JONES GUSTO 380/IMG (8 98)	AT HIS BEST	2
13	10	THE JUDDS ▲ CURB #318/9CA (9 98/15.98)	GREATEST HITS	5

F 5	28			31
14	15	GEORGE STRAIT ● MCA 10150 (9 961.5 98)	TEN STRAIT HITS	U
15	17	WAYLON JENNINGS A* RCA 3378* 18 981	GREATEST HITS	5
18	11	KEITH WHITLEY ▲ #CA 52277 09 98 13 981	GREATEST HITS	21
17	17	MARY CHAPIN CARPENTER	STATE OF THE HEART	41
18	15	VINCE GILL ● RCA 9814* (4.96.9.58)	BEST OF VINCE GILL	16
18	15	REBA MCENTIRE ● NCA 6294* 14 30:11 90:	SWEET SIXTEEN	13
20	11	WILLIE NELSON ▲" COLUMIN 237542/50NY 19 58 €0/13 580	GREATEST HITS	3
21	24	DWIGHT YOAKAM • REPRISE 25999*WARNER SHOS 19 99/13 980	JUST LOOKIN' FOR A HIT	11
22	17	ALABAMA ▲ #CA 61040 (9.9813.98)	GREATEST HITS VOL. 2	24
23	18	VINCE GILL ▲ MCA 42321 IS 98/13 96/	WHEN I CALL YOUR NAME	41
24	13	TANYA TUCKER CAPITOL 91814 (9.99/13.98)	GREATEST HITS	6
25	-	ANNE MURRAY ▲* LIBERTY 46058 7 98/12 981	GREATEST HITS	12

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music radio

THANK

Frito-Lay. Inc., for help in the success of our groundbreaking joint on-bag rebate promotion -the talk of the publishing community!

THANK YOU,

Walt Wilson, Scott Borchetta and all the staff at MCA Nashville Records, for your cooperation and participation in our joint on-air hardcover and "Read My Mind" album giveaway promotion, which had unprecedented penetration and resonance at country



Billboard HOT COUNTRY SINGLES & TRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE, 133 COUNTRY STATIONS ARE ELECTRONICALLY MONTORED 2H HOURS A DAY, 7 DAYS A WEFF SINGER BANKET BY MINIMERS OF DETECTIONS.

THES	WEEK	2 WKS	WKS ON CHART	TITLE PRODUCER (SOMEWHITER)	ARTIST MEL & HUMBERIDISTRIBUTING LABEL
1	1	5	7	* * * NO. 1 * * * SUMMERTIME BLUES 8.575GALL of COCHMAN, CAPCHART) 2 weeks at Ro. 1	ALAN JACKSON (CONCARISTA) 2697
2	6	9	16	THINKIN' PROBLEM B CHANCEY OF DALL A SHAPPELING 2/17)	DAVID BALL
3	2	3	16	EVERY ONCE IN A WHILE M. BRIGHT TOUROS IN PAUL - OTEMPENSON D ROBBINS	BLACKHAWK IC: IN: ARISTA 1: 2668
4	5	6	16	LIFESTYLES OF THE NOT SO RICH & FAMOUS	◆ TRACY BYRD
5)	9	13	11	NATIONAL WORKING WOMAN'S HOLIDAY	SAMMY KERSHAW (C) OF MERCURY 858 722
6	4	7	15	I WISH I COULD HAVE BEEN THERE	JOHN ANDERSON (V) BNA 62795
7)	11	16	11		IN MICHAEL MONTGOMERY
8	3	1	15	FOOLISH PRIDE	◆ TRAVIS TRITT
9)	13	15	8	DREAMING WITH MY EYES OPEN	CLAY WALKER
10	7	10	10	ONE NIGHT A DAY A REVOCUOS IG BURRY WASHERD	GARTH BROOKS
11)	12	18	10	LOVE A LITTLE STRONGER M POWELLT DURING IC JONES IN CONTENDED, & SWINT)	◆ DIAMOND RIO
12	10	12	17	THAT'S MY BABY	© 00 ARISTA 1-2693 • LARS WHITE (C) 00 RCA 52764
13)	18	17	10	RENEGADES, REBELS AND ROGUES	◆ TRACY LAWRENCE
14)	18	18	17	STOP ON A DIME	LITTLE TEXAS WAINE I INOS ALIUM CUT
15)	18	38	3	HALF THE MAN	CLINT BLACK
_			-	GIRLS WITH GUITARS	
16) 17)	18	30	- 8	T BROWN IN C CHRISTIEN EN	© W CURB SERTSMICA ◆ TANYA TUCKER
-	38	18	10	JCHUTCHIPELD IS BOOMED A CRESS WHISPER MY NAME	(V) LIBERTY 79033 ◆ RANDY TRAVIS
18)	32	38	- 8	WINK	(C) (V) WARNER BROS. 18153
19	12	8	18	B BECKETT IS DIPLERO,T. SHAPIRO	NEAL MCCOY ICI IN ATJUNTIC 87247
20	21	21	10	(TONIGHT WE JUST MIGHT) FALL IN LOVE AGAIN ARTHOLOGI ROOMEY (A PADEIRON) H RETCHUM!	♦ HAL KETCHUM IC: CURB 76422
21)	23	22	11	TAKE THESE CHAINS FROM MY HEART S HENDRICKS IF JOSE M HEATH)	LEE ROY PARNELL (C) (V) ARISTA 1-2696
22)	25	27	13	* * * AIRPOWER * * * INDEPENDENCE DAY PHORE (1, SIA+) MINISTREE (2, PETERS)	♦ MARTINA MCBRIDE
23	8	2	14	I TAKE MY CHANCES	MARY CHAPIN CARPENTER
18	18	1	18	THEY DON'T MAKE 'EM LIKE THAT ANYMORE	BOY HOWDY
25)	17	33	8	THE MAN IN LOVE WITH YOU	◆ GEORGE STRAIT
26)	26	32	. 8	SHE CAN'T SAY I DIDN'T CRY SHUDENGHAM IT MARTIN T MARTIN TO WILSON	◆ RICK TREVINO © 100 COLUMBIA 77535
27)	38	54	. 8	WHAT THE COWGIRLS DO	♦ VINCE GILL
26)	34	10		HARD TO SAY	SAWYER BROWN CURS ALBUM CUT
29)	38	14	7	MORE LOVE	DOUG STONE
30	24	11	17	LITTLE ROCK HORSE STAY PWORLEY IT DOUGLAS	◆ COLLIN RAYE
31)	41	51	4	XXX'S AND OOO'S (AN AMERICAN GIRL)	TRISHA YEARWOOD
32)	35	43	6	WHAT'S IN IT FOR ME CHOMISO (JAMBURO, BURIS	JOHN BERRY C. O. LIBERTY 29035
33)	35	41	9	COWBOY BAND	◆ BILLY DEAN
34)		-	-	THIRD ROCK FROM THE SUN	© MILBERTY 79034 ♦ JOE DIFFIE ICH WERE 77577
=	45	53	3		◆ FAITH HILL
35)	37	37	9	BUT I WILL SHERORCAS IT SCALS E SETSER L STEWART THAT AIN'T NO WAY TO GO	© (V) WARNER BROS 18179 ◆ BROOKS & DLINN
36	30	28	17	D.COOK S HENDROKS (RIGUMS & BROOKS D.COOK)	IV: ARISTA 1-2669
37	31	30	18	OON'T TAKE THE GIRL JSTRONG & GALLMORE IC MARTINI, W JOHNSON	◆ TIM MCGRAW ICI WI CURB 76925 ◆ KATHY MATTEA
38	32	29	19	WALKING AWAY A WINNER J LED (T SHAP-RD II DIPLERD)	IC) IV) MERCURY 858 464

	-	TM					
THIS	NEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER ISONOWRITERS	ARTIST LABEL & HUMBER/DISTRIBUTING LABEL		
39)	40	47	5	POCKET OF A CLOWN PANCERSON OF POAKAN	◆ DWIGHT YOAKAM REPRISE ALIUM CUTWARNER GROS.		
40	28	23	16	WHENEVER YOU COME AROUND	VINCE GILL ICI (O MCA 54833		
41	39	35	20	WISH I DIDN'T KNDW NOW	◆ TOBY KEITH		
(42)	42	46	12	O WHAT A THRILL	◆ THE MAYERICKS		
43	29	19	17	WHY HAVEN'T I HEARD FROM YOU TEROMAR MODIFIES MADE I WHALE	◆ REBA MCENTIRE		
(44)	49	55	4	ELVIS AND ANDY	CONFEDERATE RAILROAD		
(45)	56	67	3	DOWN ON THE FARM	◆ TIM MCGRAW CUT RESUN CUT		
46	44	38	20	HOW CAN I HELP YOU SAY GDODBYE	◆ PATTY LOVELESS		
47	43	34	19	SPILLED PERFUME	◆ PAM TILLIS (v) ARSTA 1-2676		
(48)	48	52	6	PLL GO DOWN LOVING YOU DOOK IS HARMOOD, HOON MADOWELL	♦ SHENANDOAH		
49)	64	-	2	SHE DREAMS	◆ MARK CHESNUTT		
50	51	48	20		JOHN MICHAEL MONTGOMERY		
(51)	54	56	5	SHE LOVES ME LIKE SHE MEANS IT	◆ ORBALL & WRIGHT		
(52)	57	58	5	BEEN THERE	◆ TERRY MCBRIDE & THE RIDE		
53	53	49	16	THE CHEAP SEATS	© IV: MCA 54853 ◆ ALABAMA		
54	58	59	6	LOVE AND LUCK	◆ MARTY STUART		
-	~	"	-	***HOT SHOT DEBI			
55)	NE	NEW 1		SHE THINKS HIS NAME WAS JOHN TENOWN RICERTURE IS KNOWN MORE THE CONTROL OF THE CO			
(56)	71	-	2	NOBODY'S GONNA RAIN ON OUR PARADE	◆ KATHY MATTEA		
37)	68	32	8	STATE FAIR	◆ DOUG SUPERNAW		
(58)	60	60	1	LOVE DIDN'T DO IT	◆ LINDA DAVIS		
59	68	42	17	IT WON'T BE OVER YOU	STEVE WARINER		
60	50	11	10	WHOLE LOTTA LOVE ON THE LINE	AARON TIPPIN		
(61)	61	54	8	HE'S A GOOD OLE BOY	◆ CHELY WRIGHT		
62)	23	68	8	LABOR OF LOVE	CLIV: POLYDOR B53 056 ◆ RADNEY FOSTER		
63	52	50	10	MAMMAS DON'T LET YOUR BABIES GROW UP TO BE 0.00400018 89151 P ROLES	GIBSON/MILLER BAND		
64)	NE	_	1	WHO'S THAT MAN	◆ TOBY KEITH		
(65)	68	58	8	BY THE WAY SHE'S LOOKIN'	◆ JESSE HUNTER		
66)	67	10	1	ALL FIRED UP	DAN SEALS		
(F7)	NE		2	TRY TO THINK ABOUT ELVIS	PATTY LOVELESS		
68)	NE		1	ONE GOOD MAN	MICHELLE WRIGHT ICI III ANISTA 1-2727		
69)	NET	-	1	JUKEBOX JUNKIE	◆ KEN MELLONS		
70	69	68	18	WOMAN, SENSUOUS WOMAN M WINGOT IS S PAXTONO	MARK CHESNUTT		
71	66	57	16	COWBDYS DON'T CRY	DARON NORWOOD		
(72)	73	72	3	HARD LUCK WOMAN	GARTH BROOKS		
(73)	72	12	2	WESTERN FLYER	◆ WESTERN FLYER		
74	70	69	11	IF YOU CAME BACK FROM HEAVEN	VISTEP ONE 479 ◆ LORRIE MORGAN		
75	70	24	1	H LANDIS IL MORGAN IL LANDIS:	JON RANDALL		



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by Lynn Shults

T IS TWO WEEKS AND COUNTING for Alan Jackson's "Summertime Blues," sitting atop the Hot Country Singles & Tracks chart. At this time last year, Jackson's "Chattahoochee" was in its third consecutive week at No. 1. One might say that two consecutive summertime hits by the same artist is luck. But the more you know about Jackson, the more you realize there's more to his choices than a blind guess. The Georgia native knows a lot about summer livin'. Southern style, Among his passions are cars, motorcycles, pickup trucks, lakes, and water skiing behind a beautiful and nowerful ski boat. He was born into a culture that believes in the old adage that a healthy person is one who strikes a balance between work and play. And those who know him also know that he practices what he preaches.

A FREE CONCERT ON Center Hill Lake is just one example of how Jackson's summertime mind works. And there is only one way to get to it: by boat, Gary Overton is not only Jackson's manager but also a longtime friend. When asked about the planned Center Hill "Billy" concert, or, as Overton calls it, "Woodstock On The Water," he says, "Alan just loves that lake. He says, 'Gary, I've been a lot of places, and this is the prettiest lake I have ever seen.' We've been going up there since he first moved to Nashville. He bought a little boat for \$50. It was actually sitting on the pavement of a used car lot. He took it home and fixed it up himself. He then had to buy a motor and trailer for it. I think, altogether, Alan had about \$500 invested in this boat. And I was scared to death to get in that damn thing. But, I did, and we've been going up there ever since." And so, on Saturday (23) on Center Hill Lake, under the moon and the stars, Jackson is to host n most unusual summertime party. No invitations were mailed out. There were no promotions. You couldn't buy a ticket from Ticketmaster or from a scalper. It was strictly word-of-mouth. And strictly accessible by boat. Such is the cure for the summertime blues, the Alan Jackson way.

THE MOST ACTIVE TRACK on the singles chart is "She Dreams" (64-49) by Mark Chesnutt, followed by "What The Cowgirls Do" (38-27) by Vince Gill; "Down On The Farm" (36-45) by Tim McGraw; "Third Rock From The Sun" (45-34) by Joe Diffie; "She Thinks His Name Was John" (debut-55) by Reba McEntire; "Xxx's And Ooo's" (41-31) by Trisha Yearwood; "Hard To Say" (34-28) by Sawyer Brown; "National Working Womans's Holiday" (9-5) by Sammy Kershaw; "Be My Baby" (11-7) by John Michael Montgomery; and "More Love" (33-29) by Doug Stone.

HE RACE FOR THE NO. 1 ALBUM on the Top Country Albums chart is the best we have had to date. "Not A Moment Too Soon" (2-1) by Tim McGraw retakes the No. 1 position, knocking "Who I Am" (1-2) by Alan Jackson back to the No. 2 slot. The most active album and this week's Greatest Gainer is "Thinkin' Problem" (8-6) by David Ball. The Pacesetter award goes to "No Doubt About It" (18-15) by Neal McCoy. The most interesting development on the chart is the continuing retail growth of "What A Crying Shame" (13-13) by the Mavericks. "O What A Thrill" (42-42), the current single from the album, continues to struggle at radio, yet the album ontinues to gain in retail sales. SoundScan data shows the Mavericks' leading markets for the week to be Los Angeles, Seattle-Tacoma, Atlanta, Port-land, Ore., Chicago, Minneapolis-St. Paul, San Francisco-Oakland-San Jose, Nashville, Kansas City, Mo., and Philadelphia.

Folk, Country Stars Pay Tribute To Gibson Influential Songwriter Has Parkinson's Disease

NASHVILLE-Some of the biggest names in the American folk music movement-as well as a number of country stars-will be in the studio here Monday (25) to sing and pay tribute to fellow folkie Bob Gibson. Now signed to Asylum Records

and with an album planned for release in September, the 62-year-old Gibson recently learned that he has a form of Parkinson's disease. In response to Gibson's illness la-

bel chief Kyle Lehning invited several of Gibson's folksinging peers to Nashville to join him in recording the rousing and celebratory "I Hear America Singin'" for inclusion on the largely Singin'" completed album.

The singers who have confirmed that they will participate in the recording are Emmylou Harris, John Hartford, Roger McGuinn, Tom Paxton, Peter Yarrow, Glenn Yarbrough.

Waylon Jennings, Bobby Bare, Oscar Brand, and Shel Silverstein.

Gibson's album is tentatively titled "Making A Mess Of Commercial Success: Bob Gibson Sings The Songs Of Shel Silverstein." Lehning and Silver-

stein co-produced the project. A folksong collector as well as a performer and songwriter, Gibson be-

gan his career in the late 1940s and was a major figure in the folk genre by the mid-50s. He has recorded for the Riverside, Elektra, and Capitol labels, and has worked with such acts as Joan Baez and Judy Collins. Silverstein credits Gibson as one of his main songwriting influences.

LEGENDS CELEBRATED AT GREAT ESCAPE

(Continued from page 29) is to build a home for retired entertainers. Walker will donate that day's profits from both stores to ROPE. Admission to the weekly series is free, and Walker promises to showcase artists who have made significant contributions to the music but may have been passed over by organia

tions like the Country Music Hall Of

"A lot of these people will never get an award again in their lives, and if we can become an all-year place where country fans can come down on Saturday and see a country star in person. it will be good for us and good for the town," Walker says, "And a lot of people will go home happy."

COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

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- S6 ALL FRED NP ILitie Shop Of Morganisings, BMJ Solven Sters BMI HL S2 BEEN THERE THEW BOX, ASCAP/New Hoyes, ASCAP/ News, BMI CRIS
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 - BMG BMH HL

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- 8 I WISH I COBLO NAVE HEEN THESE (Almo ASCAT
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- (Sony Tree, ENI) III.
 THE MAN IN LOVE WITH YOU (Doets And Spurs, BML)
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 29 MORE LOFE (That's A Smark, BM/MICA ASCAP/Gay
 Sum ASCAP) NL
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- 5 NATIONAL WORMEN WOMAN'S ROUTING CONTINUATION OF THE STATE OF THE STA
- 38 FOCKET OF A CLOWN (Coal Oust West EMI/Werner-
- 3 FOORE OF A SCORE (Oat Out West Mew Western-Leavities, Oak Histon A DOESES (See Your Only 1) HERCOOS, REMILLAND BOORES (See Your Only Oacy Cooks News ASSEMPTING HORSE ASSEMBLY 50 BOY THE MOON MAY ASSEMBLY SEAT OF A 3 BOY CART SET LOOKY CAN TOWN SAND, BUT STREAM OF THE MOON MAY NOT THE TOWN TO A STREAM OF THE MOON THE ASSEMBLY SEAT OF THE STREAM OF THE MOON THE ASSEMBLY SEAT OF THE ASSEMBLY ON THE ASSEMBLY CONTROL OF THE ASSEMBLY SEAT OF THE ASSEMBLY ON THE ASSEMBLY SEAT OF THE ASSEMBLY SEAT OF THE ASSEMBLY ON THE ASSEMBLY SEAT OF THE ASSEMBLY SEAT

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 IN WHISPEN MY NAME (NO. ASCAP) Og Tractor ASCAP)
- BO WHOLE LOTTA LOVE ON THE LINE ILCUT-Door BMI
- 64 WHO'S THAT WAN ISongs Of PolyDram, GMI/Tokeco.
- 43 WHY HAVEN'T I MEASE FROM YOU Charle ASCAPILISE D! The Record ASCAP: HL 19 WINE (Little Rig Town HM): Emerger Made GM1/Errat
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 WOMAN SENSINGS WOMAN (Accepts, GMD CPP
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HOT COUNTRY RECURRENTS 14 9 10 10 1M HOLDING MY OWN A GOOD RUN OF BAD LUCK / STROUD, C BLACK IC BLACK, IN NICHOLASI ◆ CLINT BLACK 18 A LITTLE LESS TALK AND A LOT MORE ACTION YOUR LOVE AMAZES ME ◆ JOHN BERRY LIBERTY ◆ 108Y KEITH N LARKIN HISHEDD OF HINTON, I STEMA HE THINKS HE'LL KEEP HER MERCURY ◆ MARY CHAPIN CARPENTER PIECE OF MY HEART S HENDRICKS IS BERNS, I BAGAROY FAITH HILL WARNER BROS 16 13 11 13 HE'LL KEEP HER LC CARPENTER IM C CARPENTER D SCHLIFT ◆ FAITH HILL WARREN EROS ◆ DOUG STONE WILD ONE SHENDROOD OF BUNCH LIKE W. RAMBER ALTO I SWEAR HANDRESS IF J MYERS & BAKER! 17 16 17 13 ADDICTED TO A DOLLAR ASSISTED DISTONE OF STONE SENDED RIMACODER TRESSED BEFORE YOU KILL US ALL 16 11 9 3 DWIGHT YORKAM REPRISE IF BUSSA CAN CANCE (I CAN TOO 26 FAST AS YOU PANDENSON ID YORKAMI 10 19 14 6 DADDY NEVER WAS THE CADILLAC KIND ◆ CLAY WALKER 15 20 LIVE UNTIL I DIE 20 13 JESTICO I CWARES PUE GOT IT MADE JESTICO JANDERSON MEMPRES GOOGNE SANT IT ALL MERCHT CORPOS I MACRIE CRACK & RICCHES STATE OF MINO JESTICO CRACK SANDO GOOGNE SANDO TEXAS NO DOUBT ABOUT IT NEAL MCCOY ALLANTE NEAL MCCOY ALLANTE LITTLE TEXAS WANNEN BNOS TRACY LAWRENCE 18 14 21 18 8 13 IT BULS SESSON 25 22 23 12 ME LOVE J STROUD COMMOULD GRAU IP HOWELL & SEALS T BARNES) IF THE GOOD DIE YOUNG 23 21 20 17 J STROUGH TEXAS J STROUGH TEXAS J STROUGH THE FIRE A REPORCE OF LYPING OF THE FIRE A REPORCE OF LYPING OF THE FIRE 14 I JUST WANTED YOU TO KNOW MARK CHESNUTT MCA BROOKS & OUNN 21 29 10 | M.WRIGHT ID HARMSON T.MINIST | POCK MY WORLD ILLTITLE COUNTRY GIRL) | DOOR SHINDWISS (ILLROWNY & GIREN) | CHATTAHOOCHEE | R STEAM CA.MONSON J.MORROE | 20 15 13 12 14 12 * Videocity availability. Recurrents are triles which have already appeared on the top 75 Singles & Tracks chart for 20 weeks and have disposed selve the top 20 Commercial availability is not indicated on the recurrent chart. ◆ ALAN JACKSON 13 17 19

Hot Latin Tracks

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ı	1	1	15	* * * NO	O. 1 * * * • AMOR PROHIBIDO
2	2	2	10	JON SECADA	♦ SI TE VAS
3)	5	6	9	RICARDO ARJONA	◆ TE CONOZCO
4)	3	4	7	RICARDO MONTANER	◆ QUISIERA
50	6	8	4	JUAN GABRIEL	◆ PERO QUE NECESIGAO
8	8	9	10	THE BARRIO BOYZZ	◆ UNA NOCHE DE AMOR
7	4	3	17	LA MAFIA	◆ VIQA
8	9	10	6	TONY VEGA	ELLA ES
9)	17	25	4	LOS FUGITIVOS	OIABLO
0	7	5	11	LOS FANTASMAS DEL CARIBE	◆ MAS Y MAS
11)	12	18	5	KAIRO	♦ EN LOS ESPEJOS DE UN CAFE
12	11	17	6	JULIO IGLESIAS	◆ CRAZY
13	14	14	5	VICEVERSA	♦ ELLA
-	-	Ë	-	+++ POWE	TRACK***
14)	33	_	2	JUAN LUIS GUERRA 440	♦ LA COSQUILLITA
5)	13	12	6	LORENZO ANTONIO	◆ CUANDO, COMO Y PORQUE
8	19	21	3	LISA LISA	CUANDO ME ENAMORE
7	22	26	4	INOUSTRIA OEL AMOR	OOS ENAMORADOS
ŧ	23	23	3	VARIOUS ARTISTS	MERENGUE MIX
9	10	7	13	LUIS MIGUEL	TU Y YO
0)	28	-	2	MARCOS LLUNAS	PARA OLVIOAR
n	18	19	4	M. A. SOLIS Y LOS BUKIS	A AQUELLA
22)	NEV	*	1	* * * HOT SHO	OT DEBUT * * * SI DIOS ME QUITA LA VIQA
23	16	16	8	PANDORA	EL CANALLA
24	24	29	4	WICHY CAMACHO	DARIA EL ALMA
25)	30	32	3	CARLOS VIVES	ALICIA ADORAGA
26	27	24	5	VERONICA CASTRO	TU LA TIENES QUE PAGAR
27)	31	-	2	LOS TIRANOS OEL NORTE	EXTRANA MANERA
28	21	20	4	ANTONIO AGUILAR, HUO	POR TI NO VOY A LLORAR
29)	NEV	N Þ	1	GERARDO	◆ MARIA ELISA
30)	35	-	2	PIMPINELA	HAY AMORES QUE MATAN
1	26	_	2	EDGAR JOEL	LO QUE NO HARIAS POR AMOR
32)	NEV	٧.	1	LA MAFIA	CADA VUELTA DE ESQUINA
33	34	34	3	GRACIELA BELTRAN	PILARES DE CRISTAL
34	15	11	13	GLORIA ESTEFAN	◆ AYER
35)	NEV	*	1	REY RUIZ	SI TE PREGUNTAN
36)	NEV	٧.	1	SCRIT	VOLVIERON A HABLAR OF ELLA
37	36	-	2	RAUL OI BLASIO	◆ HASTA QUE TE CONOCI
38)	NEV	٧.	1	CHEITO	◆ EL BAILE Œ LA VELA
19	20	15	11	ALVARO TORRES	TU MEJOR AMIGO

Records with the greatest airplay gains this week. • Videoclip availability. © 1994, Billboard/BPI

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Artists & Music

Gloria's 'Mi Tierra' Enters Platinum Territory 3rd Spanish-Language Set To Sell 1 Million In U.S.

PLATINUM "TIERRA": As you may have noticed on last week's Bill board Latin 50, Gloria Estefan's "Mi Tierra" (Epic/Sony) has reached platnum status for sales of 1 million units in the U.S. "Mi Tierra" becomes only the third Spanish-language album to strike platinum in the U.S., following Julio Iglesias' "Julio" (Sony)—certi fied platinum in



1984-and Linda Ronstadt's "Canciones De Mi Padre" (Elektra). which earned a platinum disc in 991. After the U.S., the greatest sales for "Mi Tierra" have been

registered in Spain, where the album has sat in the top 10 on Spain's retail charts and sold more than 900,000 units-the second-highest sales tally ever for a single album in Spain. Mecano's 1991 million-plus seller, "Aidalai" (BMG), remains the market's alltime sales leader Estefan currently is working on an English-language release, due sometime in October.

APPOINTMENTS: Aloysio Reis has been named VP of marketing at EM1 Music International, A longtime executive with Sony, Reis most re cently was marketing director at Sony Music Mexico. Reis, whose starts at EM1 Aug. 1, replaces Mario Ruiz, currently president of EMI Capitol de Mexico ... Luigi Mantonvani has been appointed managing di-rector at EMI Odeon Chile, effective Aug. 1. Mantonyani, formerly managing director at Virgin Music Italy, replaces Francisco Vitale.

Anderson'S LATIN AMERICA Vision: With little fanfare, Windham Hill/BMG has released "Deseo," a wonderfully diverse Latin American soundscape painted through the ears of Yes frontman Jon Anderson. While gamely attacking Spanish- and Portuguese-language paeans of uni-versal love and passionate romantic intentions. Anderson's obvious enthusiasm for his musical adventure shines through via spirited vocal deliveries, often sung in tandem with notable guests such as Milton Nascimento, Boca Livre, and Glenn Mon-roig. On "Bridges," Anderson coaxes an impressive, emotive performance from María Conchita Alonso, who is not noted for her vocal prowess. NAC stations leaning toward world music and even new age likely will embrace this grab-bag of South American cadences coated with Anderson's familiar vocal ethereality.

GETTING CAUGHT UP: Record Research has put out the 1993 Music Yearbook, which contains the titles that reached No. 1 on the Hot Latin Tracks and Rillhoard Latin 50 charts Compiled by Joel Whitburn, the annual compendium of Billboard chart information has included the Latino chart toppers since 1990 . . . Reporting that Julio Iglesias is the highestpaid Hispanic entertainer in the U.S., Hispanic Business magazine estimates that the Spanish superstar bal-ladeer will gross \$51.5 million during



by John Lannert

1993 and 1994. Gloria Estefan comes in second, with gross earnings of \$38.5 million ... New York club S.O.B.'s beefs up its Latino slate this summer with several strong shows, including salsa superstar Jerry RIvera July 25; legendary Cuban bass-ist Israel "Cachao" López Aug. 15-17; Lstin jszz icon Eddie Palmieri with sonero standout Ismael Quintana Aug. 22; and former Fania great Larry Harlow Aug. 29. Cachao has just released his label bow for Emillo Estefan's Crescent Moon/ Epic imprint, titled "Master Sessions, Volume 1" ... Milton Nascimento has canceled his appearance at the Rethel '94 concert

WATER BROTHER FLOWING: Miami promotion outfit Water Brother Productions has kicked into high gear with seven tours in South America, the first of which began July 20 when reggae legend Steel Pulse launched its 10-city Brazil/Argentina run in Rlo de Janeiro, Among the other tours: David Byrne's 10-clty Brazilian tour, which commences Aug. 10 in São Paulo; Kiss' four-date Far South trek Aug. 27-Sept. 5, taking in Brazil, Chile, and Argentina; UB40's 13-city, pan-Latin American swing, starting Aug. 28 in Mexico City; and Bryan Adams' four-city Far South Jaunt, beginning Oct. 13 in Santiago, Chile, Also, Jon Secada has two dates confirmed for São Paulo (Nov.14) and Rio (Nov. 18), and Stone Temple Pilots are locked in for thre

CHART NOTES: The eight-week chart-topping run by Selena's "Amor Prohibido" (EMI Latin) on the Hot Latin Tracks chart no longer appears to be under threat; last week the cumbia smash lost only 65 points, while Jon Secada's No. 2 single, "Si Te

concerts at São Paulo (Nov. 16),

Buenos Aires (Nov. 19), and Santiago

(Nov. 22).

Vas" (EMI Latin), gained a smattering of points. Thus, the point gap is still about 350 points.

What's more, "Si Te Vas" is coming under pressure as Ricardo Ariona's "Te Conozco" (Sony) moves robustly from 5-3, knocking Ricardo Montaner's "Quisiera" (EMI Latin) back into the No. 4 slot. "Quisiera," how-

ever, still gained enough points to retain its bullet. Other singles posting strong advances are Los Fugitivos' Rodven entry "Diablo" (17-9) and Juan Luis Guerra y 440's Karen/BMG track "La Cosquillita" (33-14), a fast-paced. old-school merengue ditty that surprisingly has met little resistance at radio. Like "Quisiera," Lorenzo Antonio's "Cuándo, Cómo, Y Porqué?" (WEA Latina) garnered

even though it moved down 13-15. New artists on the HLT are Nuyo rican hip-hopstress Lisa Lisa and Ecuadorian-born rapper Gerardo, two artists who have scored top 10 hits on the Hot 100. Lisa Lisa's seductive "Cuando Me Enamoré" (Pendu lum) moves up three this week to No. 16 "Cuando Me Ensmoré" is Pendu lum's first HLT single as well. Gerardo, meanwhile, makes his HLT debut at No. 29 with the rap/salsa

sufficient points to hold onto a bullet,



from his EM1 Latin debut, "Asi Es." The sassy video of "Maria Elisa" features a sensational, coquettish performance from Gerardo's back-

thumper "Maria Elisa." taken

ground dancer, Linda Ceballos, Also making his bow on the HLT is Crescent Moon/Sony artist Chelto, whose "El Baile De La Vela" enters at No. 38. A dance remix of the songoflavored track moves 34-30 with a bullet on this week's Billboard Club Play chart. "El Baile" is the leadoff sin from Cheito's self-titled debut for Crescent Moon

And finally, this chart anomaly: "Merengue Mix" (Max), which moves 23-18 this week, is the first single on the HLT to carry "Various Artists" as the name of the recording act, "Various Artists" normally refers to a multi-act alhum.



Lanfranco Honors Its Own. On June 26, Miami-based publisher Lanfranco Music held its second Premios Lanfranco, which was packaged as a radio specia sponsored by WQBA-FM ("La Exitosa") in Miami. Shown celebrating the swards program, from left, are swardee Ricarde Quijano; Gino Latino, DJ, WQBA-FM; awardes Charlie Donato and Omar Alfanno; and Teny Campos, station manag WQBA-FM and awards host. Seated is Silvis Samaisa, president of Lanfranco



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Classical KEEPING SCORE



by Christie Barter

HERE HAVE BEEN reports in The New York Times and Newdoyd that Mostly Mozart, a popular fixture in edity's musical life for more than 25 years, is in danger of being severely out back or even dismantled altogether. And while this is not the space to argue the whys and where the second that the special Musichers of the mutter, I can report that the Associated Musichers of the festival's applential orchestra have formed a Committee To Saw Mostly Mozart.

Committee members distributed letters to the friends of Mostly Mozart attending an open rebearsal at Ley Fisher Hall a week or so ago, while other members of Local SSE distributed benifte outside the Hall Basically, then sage to those who carved was, "Do you even want to think shout New York in July and August without Mostly Mozart?"

No. The festival's artistic and financial fortunes have

done nothing but grow over the years. Last summer's box office receipts, according to all reports, were the second largest in the festival's history, and its cultural contribution to life in New York during the summer is undisputed. Anyone interested in adding his or her voice to the growing chorus of support for this "jewel in Lincoln Center's crown" should write the new chairperson of Lincoln Cen-

ter's board, Beeverly Sills, at 70 Lincoln Center Plaza, New York, N.Y. 1025. Or call 212-875-611.

INSTEAD OF CELEBRATING Bastille Day this year, Harmonia Mundi USA has issueched a Christmas-in-July promotion with some exceedingly premising titles. Headpromotion with some exceedingly premising titles. Headman of the state of the state of the state of the state William Christic and his Arts Florisaants (the Aug. I). But also upcoming, and new, is an album of carely face. the Old and New Worlds" sung by an outift called the Theater Of Voices under the direction of Paul Hillier, and a collection of medieval carols and motels, "On Yoolis Night," sung by the best-selling group Anonymous 4. A Holiday Classics counter display featuring both titles will be available in September.

Harmonic Month's enable of Christmas titles includes a Schiller Nativity's Weet Basedon and his Concertion as schiller Nativity's Weet Basedon and his Concertion and the Lot Pickelmen; the disturbance labels, Great to and the Act Pickelmen; the disturbance labels, Great weight in with an allien of carels and modes angely the Tallia Scholans, and Hyperico noises and britten alknow. The Concertion of the Co

track to the unexpected worldwide hit film "Tous Les Maiins du Monde" (the soundtrack was released on Audris, a Harmonia Mundi USA-distributed label), has done it again with his score for the new Jacques Rivette film "Joan of Are" (also on Audris). The music is drawn from works by Guillaume Dufuy, various 15th-century sources, and Savall himself.

HM/USA also brings us this month a complete recording—the only one in the catalog right now—of Paul Hindemith's opera "Mathis der Maler," conducted by Gerd ABrecht (three CDs, on the Wergo label).

HE AUTHORIALLY PRODJECT pissists Charles Resent has come up with a new boot little of The Frentiers Of Mensing: Three Informal Lectures On Music," just published by Hill and Wang. To support it, Sony Classical has revelosed, in its midpriced Essential Classics line, Rosen's recordings of the late Beetheren canact Rose, 27:82 and Bach's Yoldberg Variations." The lectures, derivered in Rome a year and a hill ga, soik intel go a long way toward asserting typesticins like, from it haling pleaser from mamails resort.





by Jeff Levenson

I'VE BECOMING INCREASINGLY EVIDENT has Montreal knows bett he ways and means of big-time get-togethers. This year's just-completed edition of the Montreal just for (actually, the Petrival International do Jazz de Montreal for those looking to save on their Beritals, is a model of organizational fediency: 11 days, 14 stages of free concerts, 40-er-so primiting performance of the petrophysics of the petro

How does this annual bash run so smoothly? Beats me, though one clue is the festival's prevailing disposition of ensuring that fans have a good time. Artists, I'm told, are treated none too shabbly, either. Couple that with the organizer's belief that in order to manage a successfile festival, music must be erlyocky. And encourages supcessed in the control of the control of the control of the told of the control of the control of the control of the where it is smole is—or something like that).

What did this fan dig? Lots, with a few moments to M.G.'s; the Copelandesque waderings of guitarist Bill Frisell and company, another side of Americana, as encived by Charlle Haden and Hank Jones in a program devoted to "Hymns, Spirituala, and Anthems"; plainists Geoff Keezer's quick right hand; guitarist Romy Jordan's slickness; and the '60s-come-back tone of tenorist Pharoah Sanders. (Any surprises? Yeah, one I missed: the Brian Setzer Orchestra, which had everyone talking about what happens when tattooed rockabilly hogties tuxedoed swingtime.)

STUFF: A few of the artists who appeared in Montreal, nely Cassandra Wilson, Roy Hargrove, David Murray, and Vinx, are scheduled to take part in the National Black Arts Festival. This cultural event, described by artistic director Avery Brooks (yes, he of Trekkie fame) as "a forum for the celebration of the culture of people of African descent and their art of living," takes place in Atlanta, July 29-August 7 . . . What with many jazzers in a festival frame of mind, Columbia Legacy has just issued three titles with the cover art imprint "Live At Newport": Duke Ellington, Mahalia Jackson, and Miles Davis & Thelonious Monk are represented (all are from 1958, with an additional 1963 set from Miles and Monk) . . . Columbia (not the Legacy division) has the label debut from Marcus Roberts set for release in September. "Gershwin For Lovers" is the title, and according to the pianist, "I aimed for a recording that I would want to listen to in a moment of reflection-something with subtlety, sophistication, and sensuousness." A lot of S's there, Marcus . . . Drive Archive, a subsidiary of Drive Entertainment, is issuing a series of CDs drawn from the vaults of the TKO/Ember Records labels. There are eight of them, from Charles Mingus, Woody Herman, Billie Holiday, Louis Armstrong, Charlie Parker, Sarah Vaughan, Duke Ellington, and Dizzy Gillespie. Upcoming: works from Sidney Bechet, Freddie Hubbard, and Art Tatum, among others . . . Shanachie/Ca-chet has signed planist Kim Pensyl. The label debut is elated for Sentember



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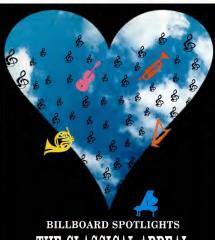
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15 NEW>

VARIOUS ARTISTS



A GLOBAL PERSPECTIVE

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Top Jazz Albums...

THIS WEEK	LAST WEEK	WEEKS	COMPLED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SOURCESCAN ARTIST TITLE ACTUAL A NAME DESTRUCTION LANGE. TITLE
Œ	1	3	* * * NO. 1 * * * TONY BENNETT COLUMBIA 66214 3 weeks at No. 1 * * * MTV UNPLUGGED
2	NEV	*	GROVER WASHINGTON, JR. COLLIMBIA 64319 ALL MY TOMORROWS
3	3	9	LENA HORNE BLUE HOTE 28974CAPITOL WE'LL BE TOGETHER AGAIN
4	2	10	DIANE SCHUUR/B.B. KING 049 9767 HEART TO HEART
5	4	35	TONY BENNETT COLUMBIA 57424 STEPPIN' OUT
6	6	37	CASSANDRA WILSON BLUE MOTE B1357/CAPITOL BLUE LIGHT THE DAWN
7	5	57	HARRY CONNICK, JR. ● COLUMBIA 53172
8	NE	*	JIMMY SCOTT SIRE 45625WARNER BROS DREAM
9	8	9	ROY HARGROVE QUINTET VERVE 523 0.19 WITH THE TENORS OF OUR TIME
10	7	41	SOUNDTRACK HOLLYWOOD 6135//RLEXTRA SWING KIDS
(11)	9	16	ETTA JAMES PRIVATE 82114 MYSTERY LADY
12	10	14	JOHN SCOFIELD & PAT METHENY BUSE NOTE 27765 CAPITOL LCAN SEE YOUR HOUSE FROM HERE
13	13	8	CHICK COREA GRP 9774 EXPRESSIONS
14	15	6	VARIOUS ARTISTS VEWE 523 150 CARNEGIE HALL SALUTES THE JAZZ MASTERS

MACEO PARKER NOVAS 63175/9CA

ELLA FITZGERALD VERVE 519 084

TERENCE BLANCHARD COLUMBIA 57793

JOHN PIZZARELLI NOVUS 63172/90A

JOSHUA REDMAN WARNER BROS 45365

RILLIE HOLIDAY VERVE 513 943

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THE FREE SPIRITS FEAT, JOHN MCLAUGHLIN EDDIE PALMIERI ELEKTRA NONESUCH 61649/ELEKTRA 25 16 4 TOP CONTEMPORARY JA77 AI RIIMS

KEITH JARRETT/GARY PEACOCK/PAUL MOTIAN

WYNTON MARSALIS SEPTET COLUMBIA 5/5/20 THIS HOUSE ON THIS MORNING

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1	1	85	* * * NO. 1 * * KENNY GA * ARSTA 18646	# 47 weeks at No. 1 SREATHLESS
2	4	9	NORMAN BROWN MOJAZZ 0301/MOTOWN	AFTER THE STORM
3	3	6	DAVID SANBORN ELEKTRA 61620	HEARSAN
4	2	8	AL JARREAU REPRISE 45422/WARNER BROS	TENDE RNESS
5	5	11	JOHN TESH PROJECT G75 34573	SAX BY THE FIRE
(6)	NE	*	EVERETTE HARP BLUE MOTE 89297/CAPITOL	COMMON GROUND
(1)	7	15	INCOGNITO VERVE FORECAST SEZ GRAVERYE TE	POSITIVITY
8	6	3	EARL KLUGH WARNER ERCS 45596	MOVE
9	8	8	BONEY JAMES WARNER BROS 45611	BACKBONE
(IO)	NE	*	STANLEY CLARKE AND FRIENDS DNC 57506	LIVE AT THE GREEK
11	9	21	GERALD ALBRIGHT ATLANTIC 92552	SMOOTH
12	11	16	PAUL HARDCASTLE INC 2033	HARDCASTLE
13	12	10	PATTI AUSTIN GRP 4023	THAT SECRET PLACE
14	10	11	NANCY WILSON COLUMBIA 57425	LOVE NANCY
(15)	15	11	GIL SCOTT-HERON 1VT 4310	SPIRITS
16	14	47	FOURPLAY ● WHINER BROS 45340	BETWEEN THE SHEETS
17	13	22	THE BENOIT/FREEMAN PROJECT	BENOIT/FREEMAN PROJECT
(18)	17	53	DAVE KOZ CAPITOL 16692	LUCKY MAN
19	16	19	BOB JAMES WARNER BROS 43536	RESTLESS
20	19	24	CANDY DULFER ROA 64248	SAX A 00 G
21	18	6	JOE MCBRIDE HEADS UP 3025	A GIFT FOR TOMORROW
(22)	20	35	RONNY JORDAN 41H & BWAY 444060/SLAND TE	THE QUIET REVOLUTION
23	21	18	MARION MEADOWS MOVUS 63167/90A	FORSIDDEN FRUIT
24	22	3	KEVIN TONEY ICHBAN 1167	LOVESCAPE
25	24	63	THE JAZZMASTERS FEATURING PAUL HARDCA	

Allumin with the gradent caller gains this week. ■ Recording Industry Aston, Of America (RAMA) critification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each adottonal million indicated by a worthern Indicated by a certification of the Statistic Association of the Commission of

London Resurrects Factory Records

BY DOMINIC PRIDE

LONDON-Factory Records, the former label of New Order and the Happy Mondays that collapsed in 1992, will be resurrected through PolyGram imprint London Records following a deal with the liquidators of Factory

Former Factory Communications president Tony Wilson will be A&R consultant for the revived label, which probably will be known as Factory 2. PolyGram-owned imprint London has acquired the goodwill, name, and other rights of Factory Communications Ltd. which went into receivership in November 1992 from joint administrative receivers Leonard Curtis

We are delighted to have done a deal" says receiver Dermot Power, "We are still negotiating with other parties for back catalog rights which Factory still owns." Sources say these are the rights to the Happy Mondays catalog. After the collapse of Factory, Lon-don signed New Order, which released

the "Republic" album on the label last vear. London also had a licensing deal for Factory product in some European territories. At the time of Factory's troubles, London was interested in acquiring the whole of the label, including its debts, which at the time ran to more than \$3 million. However, London has acquired selected assets rather than the whole label. Calls to London

It was unclear at press time how the deal would affect Factory artists in the

U.S., where New Order is licensed to Othor rights undowstood to be sumed by the Factory liquidators include catalog material from the Durutti Column and early works by James. Factory's property assets also have been sold. and the former Factory building in

Manchaster is now a nightchih One of the problems in sorting out the Factory liquidation over the last 18 months has been the lack of contracts with major artists, a feature that rmed part of the ideals on which the lobel was based.

MAJOR LABELS DISCOVERING GAY AND LESBIAN MARKET

(Continued from page 5) dollars on entertainment annually

SOLITHERN EXPOSURE

DANZON (DANCE ON)

THE BEST OF THE SONGBOOKS

THE BILLIE HOLIDAY SONGBOOK

Most majors are still in the early stages of developing long-term plans for this market beyond targeting nublications and nightclubs catering to homosexuala. However, label executives say the wheels to create more detailed strategies in this area are in forward motion-and long

"You have to do your research and educate the people you work for," says Michael Rodriguez, marketing product development manager at Atlantic. "I do feel like strides are slowly being made here. I don't think anyone can argue with the numbers: gay people have disposable incomeand they're spending a lot of it on

According to the Simmons Market Research Bureau, which polled approximately 25,000 homosexual peo-ple in 1993, 76% purchased CDs in 1993, while 42% bought pre-recorded audio tapes. Further, of the people aged 18-34 who were polled, 60% have household incomes of more than \$50,000, while 48% of respondents aged 35-54 made more than \$100,000 a year. Roughly 52% of those polled were men, 48% women.

Major record labels are primarily gearing rhythm-rooted acts toward the gay community. However, Simmons research indicates audiences for rock and country, as well as several other genres. Though dance music continues to hold substantial interest for the homosexual market. with 40% of those polled preferring the genre, 37% of those polled listen primarily to country and rock, while 23% are partial to classical and

[in gay record-buying], it is probably an orientation toward music with heart and passion," says Dale Bennett, a manager and buyer for the single-store Spinners in Atlanta "It would be totally inaccurate to stereotype. Gay people respond to music that looks into the struggles facing the human condition-and that can be a heavy beat, or a soft, classical violin. The image of guys going to the diaco while women go to coffee-houses may be strong, but it is slowly starting to fade

In identifying the characteristics of the typical queer consumer, there

is no definitive picture to be drawn, although the Simmons report figures indicate a well-educated somewhat affluent buyer. Of the people polled by Simmons, 29% live in the West. 28% in the South, 22% in the Northeast, and 22% in the Midwest, Na tionwide, 90% of those people polled were college educated; 50% live in a household of two people, and 38% Nine alone

While some labels are spending time and money cultivating gay and lesbian dollars, there is still no signal toward a surge in signing openly ho-mosexual artists. According to singer/songwriter Tom McCormack. who is promoting a rock-rooted album on his own Spotted Dog indie label, breaking through stereotypes remains difficult.

"I remember speaking with two A&R people at a NARAS meeting recently, and after asking them what the response would be to a demo by a non-dance gay artist, I was told that getting a deal would be a probsavs McCormack. A major-label A&R executive.

speaking off the record, agrees, "Dealing with openly gay acts and promoting to the gay market is like apples and oranges. There is still a degree of tension and prejudice at big labels like this one, especially when it's time to take that gay act you've been promoting to gays and try to break it in the mainstream. A lot of radio promoters still do not know how to handle it. At this point, observers say, radio

is not playing a role in working the gay market, but independent retail is a prominent piece in the puzzle. It has become common for a dance or urban artist to couple an in-store appearance with a gig at a local gay club. "Although 1 have never asked anyone to his or her face, we sell a lot of music to gays," says Jerry Maber, manager of M&M's, a dance specialty shop in San Diego. "They go to a club on Friday or Saturday, see a singer or hear a fierce record, and come in the next day to buy the record. It's like a chain reaction.

Epic is using this information by rirculating "Working You The Right Way: Epic Summer '94," an informational one-sheet questionnaire, to mom-and-pop shops across the U.S. "It is targeted to get feedback on the samplers and dance compilations " says Frank Ceruolo national director of crossover promotion and marketing at the label. "It is also greated toward the musical interests of the

gay community." The Epic one-sheet is a direct result of the label's success during the approximately two dozen music vents surrounding last month's Gay Games and Stonewall 25 civil rights march in New York, which drew more than 1 million people and gen-erated roughly \$2 million for various social and political charities. Among the artists who appeared at Stonewall benefits were Crystal Waters. Cyndi Lauper, Queen Latifah, Seal Jon Secada, k.d. lang, and D:REAM fronted by Peter Cunnah (Billboard,

During the events, Epic circulated several thousand copies of three cas-sette samplers highlighting current and future releases from its gayfriendly acts like Indigo Girls, Rozalla, and Basia, as well as forthcoming dance compilations, triggering active consumer interest. Maher is among several indie retailers who report people seeking copies of albums noted on the samplers.

"For something like that to travel so far says quite a lot about the impression a label and its music is makng," Maher says. "I think it also says that gay people are feeling recognized and supported by corporations that used to ignore them. Later this summer, Atlantic will take

a similar shot at exposing artists to the gay and leshian community when it issues 5,000 sampler tapes through the gay-owned and -operated Out magazine, in commemoration of the 10th anniversary of Wigstock, an annual Labor Day drag festival in New York City. Though fully coordinated out of Atlantic by Rodriguez, the tape will feature two acts from each of WEA's labels. Tentatively slated to appear are Robin S. and Maria Christensen from Atlantic, Erasure and Deee-Lite from Elektra, Kristine W. and Opus 3 from EastWest, and Program 2 and a k.d. lang/Andy Bell duet from Sire/Warner

"There was an incredible enthusiasn from the other labels to be involved with this project," Rodriguez says. "It really does make you feel hopeful for the future."

Music Video

'New Music Now' Host Puts Videos Online | Canada's CMT Move Ominous,

(Continued from page 12)

Internet," says Sodeur, who will continue to program "New Music Now" for broadcast TV independently of his relationship with Loveria.

But Sodeur will help Loveria program the NAMS service, acting as a broker with record labels and serving as on-air talent to introduce a number of the videos, particularly those that are also programmed on "New Music

Now."
"There's a ton of material I would love to get on my show, but can't," So-deur says. "This affords me a greater opportunity to introduce videos to the public. And once a clip is on the service, it's on there forever."

Loveria plans to introduce the NAMS service Monday (25) with about 20 music videos from labels including Warner Bros., Continuum, Epic, and A&M.

Epic, and A&M.

To view the videos, a user must download the material onto a computer's hard disk. Once downloaded, a patented interactive framework allows the user to interact with the elip, providing access to liner notes, discographies, and other biographical and pronotional data. The system is designed to work on Windows-based PCic; a Macintosh interface is in de-

To date, the quality of the visual image remains below broadcast standards in both frame rate and resolution. The most problematic issue surrounding the digital delivery of video has long been the unwieldy size of the computer files and the length of time it takes to download the audio and video components. Loveria says the NAMS service will allow users with a standard 9600-hand modern rate to download a S-minute All-sonand clin comprising five megabytes at 12-15 minutes per megabyte. An average video could take about 75 minutes to download, which trans lates into a cost of about \$1.25 on Del-

Rates and fees vary depending on the size and complexity of the file, as well as the speed of the modern. Once the user has downloaded the video, it can be transmitted to other online users via free bulletin board services featuring quicker download times. Labels pay a \$500 annual membership fee to NAMS, which digitizes and distributes each video for an additional \$1,400. NAMS provides labels with demographic research detailing the use of each clip. The per-

ditional \$1,400. NAMS provides labels with demographic research detailing the use of each clip. The perclip fee covers the cost of scanning information, inputting and encrypting text, and uploading and distributing the files. In addition, labels have the option to submit audio tracks for a \$500-per-track fee.

NAMS also is offering labels a first-time fee of \$500 per video, and \$200 per avideo track. Labels can even submit tracks that already have been digitized, and NAMS will distribute the files for a \$50 fee. However, that fee does not include NAMS' patented interactive framework.

Despite the fact that the visual quality remains below broadcast standards, a number of executives are eager to tap into the new technology and test its promotional value.

and test its promotional value. "This is the evolutionary next step for video," says Sergio Silva, national manager of video promotion at A&M. Silva is submitting the Gin Blossoms video "Intil I Fall Away" for the initial trial. He sees the system's greatest potential as serving underexposed acts that receive little

mainstream airplay.

"The computer user is more likely to get involved with the video and follow the story," says Silva, "which can totally help a new artist." Mark Klein, Epic's director of video promotion, sees the system as

video promotion, sees the system as an effective distribution conduit touching millions of music consumers who may not view music television, but who are interested in leadingedge technology.

"If you have a computer screen and have a choice between hearing and seeing a clip, there's a better chance of you going out and buying the record if you have a video stimulus. That's the basis of the entire video promotion business," Klein says. "If m spending 18 of the cost of a \$100,000 video to let 33 million people potentially see it—let alone kick it around for the next 10 yearn—that is definitely an added value to me."

Epic's Rage Against The Machine clip "Freedom," which is acheduled to be part of the initial NAMS trial, features an introduction by Sodeur. Clips that feature Sodeur will be designated as "New Music Now" videos. As new clips are introduced to the system, they will appear at the top of the menu. All will be identified by the NAMS tag.

PRODUCTION NOTES

LOS ANGELES

 Collective Soul's new Atlantic video "Breathe" is an HSI Productions clip directed by Sam Bayer. Bart Lipton produced

ton produced.

• DNA director Kevin Bray is the eye behind Dred Scott's new A&M clip "Check The Vibe." Max Malkin directed photography on the shoot; Kieran Walsh produced.

NEW YORK

Portfolio Artista Network's Marcus Nispel directed Crystal Waters' new Mercury video "Ghetto Days." Marc Reshovsky and Jaimle Rosenberg directed photography. Anouk F. Nora and Brendan Heath produced and executive-produced, respectively.



Seeing Ia Believing. The Spin Doctors' Chris Barron, center, gets an eyeful during the One World Productions' video shoot for the Epic band's "You Let Your Heart Go Too Fast." Bemused executive producer Joseph Uliano, right, looks on as director Richard Murray explains the finer points of his artistic vision.

Nispel also is the eye behind All-4-One's Atlantic video "A Better Man." David Knalls directed photography; Nora produced.

OTHER CITIES

 Propaganda Films director Nico Beyer shot They Might Be Giants' "Small Shell" video on location in Berlin. In addition, Propaganda's Max & Dania shot the Brand New Heavies' Delicious Viryl elip "Midnight At The Oasist" in London.

Quick On The Draw's Cameron Casey recently reeled four San Francisco-based shoots, including Zhane's Motown videos "Vibe" and "So Close," as well as Emage's Mercury shoot "The Choice is Yours" and Tony Toni Toné's Wing/Mercury elp "Slow Wine." George Young and Nicole Hirsch produced the Zhane and Emage clips; Hirsch produced the Tony Toni Tone video.

Tory Tons Tone video.

Peter Himmelman's latest Epic outing, "With You," is a Squeak Pictures production directed and shot by Nigel Dick. The shoot was staged in Wisconsin, Ohio, and New Jersey. Brook Altman and Catherine Finkenstaed trovduced.

*Pop/Art Film Factory director Daniel Zirilli recently reeded Bobby Womack's new Continuums McA video *Forevre Love' at Com McA video *Forevre Love' at Com W.J. Boyd and Dave Tucker produced: Ericson Core directed poblography. In addition, Zirilli directed and produced the Main Creeded and produced the Main See "All Be Whatever You Want Me To Be" on location Insa Francisco and Oskiand, Calif. Luc Nicknair directed photography.

Canada's CMT Move Ominous, Group W Executive Insists

OH CANADA: A recent decision by the Canadian Radio-television and Telecommunications Commission to remove CMT from the Canadian airwaves as soon as a domestic country cip service is ready to how has sericost implications for all American programmers seeking distribution in that country. So says Lloyd Werner, senior VP of sales and marketing at CMT parent Group W Statellia Com-

The CRTC recently approved a license for the proposed Country Network, controlled by Canada's Maclean Hunter Ltd. and Rawlco Communications Ltd. (Billboard,

Communications Ltd. (Bil June 25). But with the new service comes the deletion of CMT, which has attracted about 1.9 million subscribers since bowing in Canada in 1884. The CRTC's rationale

for eliminating CMT from
the airwaves is that the
new programmer's service
will use a format similar to
CMT, and in cases in
which a Canadian service
is competing with an international channel, the domestic provider wins.
"It's one thing if you
"It's one thing if you

"It's one thing if you want to promote your culture; it's another to usurp someone's business position," Group W's Werner says. "What [the CRTC]

says. "What (the CRIC)
has done is say, 'Here's
somebody who's got a nice business.
Let's take it away from them and
give it to one of our own guys."
Canadian broadcastors such as Da-

Canadian broadcasters such as David Kines, be newly appointed director of music operations at Canadian pop programmer MuchMusic, say CMT shouldn't have been too surprised by the decision, as it represents business as usual in Canada's regulated environment.

But Werner says CMT was shocked by the ruling and the network has flied a "leave to appeal" with Canadia's Federal Court of Appeal (Bilbourt, July 16). If the appeal is granted, CMT will receive the chance to convince the government that competing country mains networks would be better for Canadian artists and viewers than the single artists and viewers than the single artists and viewers than the single ST million Canadian subscribers, is unaffected by the current activity. The forthcoming Canadian Country

try. No nontrolling the state of the control of the

The Canadian business press has foreported that the new network hopes

to stimulate Canadian clip production by committing some \$1.76 million to the artistic community in its first year of operation. The network also plans to pay artists \$150 per play for each broadcast-quality video.

CMT remains on the air at least until January, when the Canadian service is expected to debut.

THE FIRST ROUND of staff changes at VH-I is beginning under new president John Sykes. Juli Davidson, senior VP of programming at the network, is moving into a creative role at MTV Networks, we hear, but no formal title has been announced.

It appears that Davidson, who once held the position of creative director at VH-1 and VP of creative services at MTV Networks, will be handling duties related to new businesses, including the networks' foray into home shopping.

REEL NEWS: Lisa Napoli is producer for the intertainment category at New York-based home thorpting network Q2... London-based McSearch ing dusdrothers David and Raphael Vital-Darnad, as well as Roland



division QUICK CUTS: Two of rock video's earliest pioneers are back in the spotlight with groundbreaking clips that run the gamut from whimsy to terror. Video godfather David Fincher blows the Rolling Stones up to 80foot behemoths in their new Virgin clip "Love Is Strong." The director used the new compositing technique known as Flame Software to make the rockers into larger-than-life titans rolling through the streets of New York. If you're going to come back, you might as well do it big. And Julien Temple gets serious with his new Ioan lett video "Co Home

on unnerving and suspenseful

Warner Bros. clip that chronicles the

stalking of a young woman, portrayed

by Jett, who eventually fights back

and escapes her late-night attacker.
The tune was inspired by the July
1983 rape and murder of Seattlebased poet Mia Zapata of the Gits.
Zapata's assailant has never been
found.

Video Monitor

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And . . NEW ADDS . . Rolling Stenes, Love is Strong Hanry Convict, Jr., Il Could Only Whisper The Byrds, Turn, Turn, Turn Indige Garls, Least Complicated Nena Gaye & P., Love Sign Traffic, Nowhere is There Freedow

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO DUTLETS FOR THE WEEK ENDING JULY 30, 1994.

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One hour weekly 216 W Ohio Chicago, IL 60610

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Artists & Music

PRINT

SUMMER OF LOVE: THE INSIDE STORY OF ISD. ROCK & ROLL FREE LOVE AND HIGH TIMES IN THE WILD WEST Ru Joel Selvin (Dutton \$20.05)

THE RICE ROOM: GROWING UP CHINESE-AMERICAN-FROM NUMBER TWO SON TO ROCKNROLL

By Ben Fong-Torres (Humerian, \$22.95) For some 30 years. San Francisco

and its music scene have been synonymove in our gulture with the former of youthful self-fulfillment. For many, this notion has been a romantic and/or



political one, the bygone Haight Ashbury "hippie" sensibility lending a badge of determinism to Vietnam-era disdain for America's hypocrisies as a social experiment. Others simply admired the commonolitan port city for its historical ability to continually recast the bohemian spirit of creative license; and since rock'n'roll was a music without limits or proprieties, its most wan-

of public testing. In the years since 1967's so-called Summer of Love-an idvll beralded by the Monterey Pop Festival that June there is a tendency to treat with faint praise or affectionate dismissal the early music, life views, and drugsteeped upheaval of that exploratory era, as if they defied cogent chronicling and enduring merit. So it's apt that two exceptional books about this influential period are provided by veteran journalists in the capital of '60s counterculture and its fruits: San Francisco Chronicle music critic Joel Selvin, and longtime Rolling Stone writer/editor Ben Fong-Torres. Moreover, both of these observers (who themselves helped shape national perceptions of the Bay Area scene) have taken fresh approaches to detailing the saga.

ton '60s variety fit perfectly within a lo

cal milieu fairly tolerant of many forms

Selvin provides a rigorously researched non-fiction epic that, for per-haus the first time, makes logical sense of the explosive 1965-71 outpouring of reckless will and innovative whiles. In contrast, Fong-Torres reveals the often-painful dimension of individual unfoldment-rooted in the city's timehonored role as multi-ethnic American

gateway-that paralleled the genera tional fling with personal freedom. Wisely, both authors remain focused on the frail humanity of their tales. homowor bilarious or harmwing the day-to-day headlines made the whole colebration seem Fong-Torres' father was a Chinese immigrant who eluded restrictive en-

trance policies by adding "Torres" his surname to convince officials be was Filipino. Fong-Torres and his other U.S.-born siblings would feel even greater distance from the facts of their heritage because of their inability to converse in Chinese with their own parents. Indeed, the early scenes in "The Rice Room" (the generic term for mai fona, a back area of the family restaurant), during which the adult Fong-Torres finally communicates in death with his mom and dad through a translator in order to learn the family background for his book, set a moving tone for the rest of this semi-tragic, but ultimately unlifting story.

As Fong-Torres recounts, "What we have here is a language barrier as for midable, to my mind, as the Great Wall of China ... I talked to my parents for our entire family, to allow all of us to have a good, long look over that wall." While Selvin skillfully disappears behind the rich elements of his tale, he

shows a caring flair for keen niceties in recounting the numerous colorful triggering mechanisms for the entire layish phenomenon—from the acid-stoked reveries of the Virginia City, Nev., launching pad known as the Red Dog Saloon to the haphazard sense of community later conjured by key players like Jerry Garcia, Janis Joplin, Chet Helms, and Tom "Big Daddy" Don-

In Salvin's hold words "The Sum



mer of Love never really happened. What happened in a small neighborhood in San Francisco among a relatively small circle of people was never fully understood even by the people involved . . . This is the personal story of the San Francisco rock musicians. Sincere in their civic and psychic scope but unsentimental in their repor-

torial scrutiny, these books are invaluable portraits of a mythic place in time and its more sober meaning in the heart. Like all great journeys, each is a long, strange, and largely unpremeditated trip. TIMOTHY WHITE

THE CLIP LIST Jamie Fexx, Infatuetion Original Flavor, All That House Of Pale, On Point Salt N-Pega, Heaven 16

AMERICA'S NO. 1 VIDEO

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International

Blockbuster Invading Australia Video Biz Greets News With Caution

■ BY CHRISTIE ELIEZER

MELBOURNE-U.S. giant Blocknent is buying into Australia's \$648 million (\$900 million Australian) home video industry, unveiling plans to spend \$72 milli develop a national chain over the next five years. The company, which owns a half share in the local Virgin Megastore chain, intends to expand from its current 16 video outlets to 60 by December, and to 200 by the year

According to the company's Asia-

Almo Sounds Establishes London Office

■ BY JEFF CLARK-MEADS LONDON-Almo Sounds, Herb Alpert and Jerry Moss' 1990s suc-cessor to A&M, is set to break European boundaries in its

search for talent. The company, already established in the U.S. under the name Almo Music, now has set up a U.K. and European office in London under Alan Jones, international A&R director of Rondor

Music in London Jones says, "There are no rules. European talent is very important to me and I've already looked at acts from Sweden and Germany. I don't want to be one of those A&R people who just stands at the back of the Marquee

Jones says he wants the label to have an independent feel. "Herb and Jerry came out of PolyGram and came away determined not to be involved with the hig company thing again. They are both their own men and they can't abide working for anybody else.

"We don't want this thing to be an Imago, or even an Echo [Chrysalis group startup label], where you put tons of money into setting up a buge machine that you have to feed. I want things to grow from the grass roots.

The first signing to Almo is rock guitarist Jan Cyrka who previously recorded his instrumental albums for Music For Nations. Jones says, though, that Cyrks does not set the musical tone for the company. "I'd sign the Car-penters if I could," he states. Almo currently is negotiating a

U.K. distribution deal, and it looks likely that it will sign with an indie company. Jones says that non-U.K. sales initially will be made through license deals.

Jeff Clark-Meads is U.K. bureau chief for Music & Media

Pacific vice president, John Mlynski, a typical Blockbuster store will be 500-550 square meters (5,250-5,775 square feet) on a single level, will stock about 10,000 videos representing 8,000 titles, and will be open from a.m.-midnight. The chain also is taking an aggressive "no waiting" approach to the latest blockbuster movies which few existing chains can boast: each Blockbuster store will average 80 copies of each hit title to satisfy demand.

This "instant gratification supermarket" policy is bound to be enticing to Australia's 17 million citizens, who every year take home 220 million videos, sustain an annual \$160 million sell-through market, and have one of the world's largest VCR pene-

tration rates. Blockbuster's entry into the market comes at a time when its two main competitors, Video Ezy and Civic Video, already have started expanding their national operations. But Blockbuster will likely have

the edge. Its considerable financial base will allow the chain to own its stores. It will launch with a definite national policy, and its strong Hollywood connections could well be trump card when dealing with local film distributors.

While the managing director of one rival chain was quoted as saying "we don't intend to lay down and get kicked around by an American company," the new kid on the block's arrival generally has been greeted with cautious enthusiasm by the owners of Australia's 2,400 outlets.

"We don't see them as competition. but a welcome addition to our industry," says George Kafataris, managing director of the Civic Video chain and board member of the Video Re-tailers Assn. "That major players like them should want to invest bere is a confidence booster. The professional presentation of their stores will add to our overall professionalism and image, which will, hopefully, continue to

keep out the small, shoddy, and dingy operators who cashed in during the There's no doom and gloom about Blockbuster coming into the picture. In fact, whatever success they have will only consolidate us against outside competition like new technol-

The nation's major players emerged during the heady growth of the '80s. The largest are New South Wales' Video Ezy (currently 220 stores) and Civic Video (180), Victoria's Movieland (80) and Premier Home Entertainment (46), Queensland's Video 2000 (40), and South Australia's Focus Video (30).

Because they were franchises, initial forays outside home states were cautious. But with the market settling down to an expected 5%-10% growth rate for the next decade (a rate not expected to be affected by the arrival this year of pay TV), it is anticipated that within five years, the independent operators will disappear and only three or four major chains will predominata

Video-Ezy, now in three states, is searching for new opportunities to maintain its lead in number of stores Civic Video, which bought out a Queensland franchise to add to its presence in the Northern Territory and West Australia, has announced (Continued on page 42)

Festival Promoter Protests Tax Dutch Jazz Event Paus Highest VAT ■ BY WILLEM HOOS

AMSTERDAM-The management of the North Sea Jazz Festival, one of the world's leading annual jazz events, is strongly protesting the Dutch government's imposition of high Value Added Tax (VAT) tariffs on stage arts.

"Holland is one of the few European countries where such a high VAT tariff still exists and I hope that this will be changed into a low VAT tariff as soon as possible," said festival director Leon Ramakers at a press conference on the closing night of the 19th edition of the festival, held July 8-10 at the Congress Centre in The Hague. The festival attracted 62,000 jazz lovers from all over the world.

Ramakers said the North Sea Jazz Festival has reached sales levels of some 6 million Dutch guilders (\$3.4 million) in recent years.

"It means that annually we have to pay the government some 600,000 guilders (\$342,000) net in VAT, and I the high VAT tariff is 17.5% and the

low VAT tariff is 6%. Ramakers said that this year the government had for the second time refused to give a subsidy to the festival. Until 1993, the government subsidy was 150,000 guilders (\$87,000)

"We no longer ask for that money." said Ramakers. "It's peanuts and we're not beggars

This year marked the first time Ramakers supervised the festival. Since 1968, he has been the managing director of Mojo Concerts, the leading promoter of pop and rock concerts in the Netherlands. The company employs 22 people and scores an annual turnover of some 60 million guilders. Mojo Concerts purchased the North Sea Jazz Festival earlier this year after the death of its founder Paul Acket "Jazz is not my favourite type of music. However, it was very inter-

esting to be involved in the organi-

zation of the festival," said Ra-

TV Campaigns Boost Carey's 'Music Box' In Asian Markets

BY ADAM WHITE

SINGAPORE-Television advertising has played a significant role in boosting sales of Mariah Carey's "Music Box" in Taiwan, Hong Kong, and Singapore during the past couple of months. The album's combined sales in those markets are now closing in on 500,000 units.

The move is relatively unusual for international repertoire by a single artist in Asia, although compilation albums (such as the Sony/BMG collaboration "100% Hits" and EMI's "Megahits") have been supported by

TV advertising in the past.
"Music Box" is one of Sony Music International's most successful alburns in Asia this year, Andy Yavasis, marketing director at the company's regional headquarters in Singapore, reports that sales have now reached 1.6 million units, "and we're going for 2 million." In South Korea alone, he says, the album has topped the 600,000 mark.

TV generally has been considered "too risky" a proposition for anything other than domestic acts, according to the Sony Music executive. "The accepted wisdom was that no one does it here, and it's too expensive."

Yavasis, however, says that while he was at BMG International, he saw significant, profitable results from advertising a Kenny G album on TV. After joining Sony Music, he encour-aged its affiliates to market "100% Hits" along similar lines. "We used TV in every Asian market except Thailand, and the sales topped 500,000," he says. "More importantly, it gave our people experience in this field, and the confidence to try it That came into play earlier this

year when Yavasis and Matthew Alli-son, managing director of Sony Music Entertainment in Taiwan, were considering ways to boost "Music Box" after initial sales there had neaked at about 150,000 units. "We bad already launched the

third single to radio," says Allison, "and I felt comfortable that this was a good time to initiate our second marketing phase. TV advertising had

leases, only for local acts, because the cost is prohibitive." To run a campaign with impact can cost about \$200,000, he says. Even then, there are no guaran-

tees of success. "It's contingent on the product, the time in its life cycle, the selection of spots, the other activ-ities which support it," Allison adds. 'In addition to the advertising, we had a TV show [built around Carey's videoclips], a press conference, ex-tensive point-of-sale material, and radio promotion."

The Taiwanese campaign ran from May 7 through early June, including a two-week burst of TV spots on all three national networks. Album sales are now at \$20,000 units, and a third marketing phase is running this month, including further limited TV advertising. Allison credits Sony Music's international marketing manager, Sarah Lin, for efficient handling of the Carey campaign's many logistics.

Solid results also have been gener ated by "Music Box" TV campaigns in Hong Kong (where sales are now at 80,000) and Singapore (110,000). At the latter affiliate, managing director Terence Phung says the Carey promo marked the company's first such foray. "Mariah appeals to a very broad audience in Singapore. There was no better artist to go with.

The commercials ran on Singa-pore's national TV network, SBC. Sources say the station had a profit participation, although Phung declined to reveal details. He does say that total campaign costs-including production and P-O-S materialwere more than \$50,000."This is very high by Singapore standards for our stry, or any other industr

Royalty deals with TV broadcasters in the region are common enough, according to Yavasis. "If you can joint-venture with a station or network, where they can see a return and you can develop a sustained cam-paign, then it produces results for both sides." In Singapore, it was a five-week

drive from early June to mid-July (Continued on page 42)



Intended for Marieh Carey, to mark regional sales of her "Music Box" album. Pictured with Andrew Yavasis, center, of Sony Music's Asien heedquarters in Singapore, ere Ricky Ilacad (Philippines), Sarah Lin (Taiwan), lan Ng (Singapore), Aziana Ali (Malaysia), Jong Ran Paek (Korea), Wendi Sutantio (Indonesia), Nooj Piraphat (Thailand), and Ariel Fung (Hong Kong).







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IN TUNE WITH THE WORLD



France's MCM Plans Radio Station Emphasizing Domestic Music

■ BY EMMANUEL LEGRAND

PARIS—The French music industry organization SNEP is backing the decision of music TV channel McM-Euromusique to bid for an FM radio frequency in Paris, in an attempt to find a window for new French talent. MCM plans to broadcast the transfer of the tran

broadcasting authority CSA is expected to offer a frequency in Paris in the next weeks, for which there are already a half dozen potential applicants. Frederic Vinzia, president of MCM, says MCM-PM will "be the radio window for cable channels which are currently underexposed, but in a musical

environment that will attract young listeners."

Vinzia said the station will have pro-

mix of music, with 70% European content and at least 50% French content. He says he believes that if the project is successful, it will benefit the whole music industry by offering "a new winden fan beal agt".

dow for local acts."

SNEP says tha "the MCM radio project, which is targeted at the 12-24-year-old, seems perfectly suited to complement the other musical FM stations, which put emphasis on French

ics." Henri de Bodinat, president of Sony Music France, which is a shareholder in MCM, also has expressed his support for the project.

Vinzia declined to provide figures about the operating budget, but says it will rely on the current MCM structure, especially MCM's current program director Jean-Pierre Millet, who has worked previously for top 40 station Fun Radio and for MTV Europe in London. Vinzia says, "We have the

team, we have a know-how in terms of programming, we have the logistics, so there will not be a lot of overhead. From an economical standpoint, it makes sense. And from a programming aspect, there are a lot of synergies to

MCM is France's music cable TV channel and often has been seen as a French alternative to MTV, though it only reaches some 850,000 households in France. Its operating budget is in the region of 60 million france (\$11.1 million), and is poised to break even by 1985-86. It currently is celebrating its

fith anniversary,

MCM has among its shareholders
the three main cable operators (Lyonnaise Communication, Generale
d'Images, and Com-Dev), along with
pay-television channel Canal Plus,
leading FM radio network NBJ, and
record companies PolyGram and Sony
Music

BLOCKBUSTER

(Continued from page 40) that it will have 300 stores by the end

of 1995. This has fueled speculation that it is planning to buy out Premier Home Entertainment to further consolidate itself in Victoria. When asked by Billboard it any negotiations were in place, PHE general manager Steve in place, PHE general manager of the big saware of the big picture of the industry, but if there are any changes, it'll be on a 50-50 basis. We're not for sale."

Blockbuster recently attempted to get a hold in the Australian retail market by bidding for the Brushs chain, which went into voluntary liquidation May 2 (Billboard, June 25). Brashs is still trading, and has found new investment from companies owned by Singapore entrepreneuring on Beng Seng, whose interests include Hard Rock Cafe franchises in Asis

After a November 1992 deal between Blockbuster and Virgin Retail, the Australian Megastores became a 50/50 joint venture between the two partners. Virgin operates four Megastores in Australia: in Adelaide, Melbourne, and two in the Sydney area.

MARIAH CAREY

(Continued from page 40) that boosted "Music Box" past the

100,000 level. Before that, sales were around 60,000 pieces. The campaign there was implemented by Sony Music marketing manager Ian Ng and international A&R manager Joseph Loo. Both Phung and Allison say they

hope Carey will add their markets to any future tour itineraries. "If she were to organize a concert in Singapore now," says Phung, "it would definitely be a huge success."

neety of a nuge success."
For his part, Yavasis expects to see further use of I'V advants expects in the future. South Korea and Malayais may be neet for Carey's album. "Television marketing int. revolutionary, but in Asia it hasn't been used widely [for international acts]," Yavasis says. "If employed correctly, it can be a major employed correctly. it can be a major



New FIMI President Aims To Revive Market Caccia To Oversee Italy's First Sales-Based Chart

RY MARK DEZZANI

MILAN-A new president and a purely sales-based chart could help Italy's major-label industry group FIMI turn around the country's flagging market.

Warner Music Italy's vice president/ managing director of its CGD label, Gerolamo Caccia Dominioni, has been elected FIMI president, replacing BMG Ariola's managing director Franco Reali, who could not stand for re-election according to the principles of "organizational bylaws."

FIMI is the IFPI-recognized body that represents majors and indies, representing some 75% of the market. Carrie describes his election as ren-

resenting "continuity with the past and says the organization will launch initiatives to fulfill three major objec-"We will continue on the road to transparency to the market with a flow

of reliable statistics and information. Better information management will help us to form a better picture of the market," says Caccia. FIMI's next priority will be to fight

piracy and seek increased rights protection: "We will implement new EC directives on rights in the fight against CD rentals, bootlegging, and parallel imports," says Caccia, who adds that FIMI's collaboration with IFPI has alshown results (Billboard, July 2). "The market will rely more and more on constrict to for passance Pirace

is no longer a local phenomenon or an internal numblem The third objective will be to renew

the emphasis on the industry's artistic dimension. "We have to convince those within the industry and the country to react to music on a cultural level. We are not selling pieces of plastic, but an artist's work. A record is a product which has been created by an artist. We need more recognition of the indus-

try's creative merit et e political level." FIMI has unweiled plane for the first "official" sales charts, and has commissioned the Danish market researcher Nielsen to establish a network of 1,500 stores to supply sales information using computerized point-of-sale information from har codes.

Cacria says the chart will help record companies keep a clearer picture of the market and create new promotional space for music on TV, radio, and other

"The new chart is the first signal that we will establish clear and transparent sales information based on 'sellout' factual sales rather than 'sell-in' data or shipments] and not opinions or feelings." This data will also form the basis for gold and platinum awards,

Italy's charts have been criticized for unreliability through record com-

none influence and a lack of adequate methodology in their collection. Negotiations are under way to license the Italy's independent record associa-

tion, AFI, confirms that it has been invited to participate in the chart and Full details on the chart will be re-

ased at Milan's September audio fair. Nielsen currently compiles the Danish charts and compiled the French charts until last year when its contract was not renewed by France's SNEP.

The Price Of Success. Sony Music Australia singer/songwri by label executives, led by Sony Music International president Bob Bowlin, who by about executives, led by 30 years make interminents presented the artist with a special award commemorating sales of more than 250,000 copies of his debut album. "Heaven Knows." Pictured, from left, are Bob Campbell, senior VP at Sorv Music International: Peter Karpin, general manager of A&R at Sony Music Australie; Chris Moss, director of marketing for Sony Music Australia; Denis Handlin, managing director/CEO of Sony Music Australia; Price; John Wetson, A&R manager at Sony Music Australia; Bowlin; and Ken Hoshikawa, executive VP at Sony Music Corp. of America.

TUNING IN THE UK In a state of transition, the LIK music market is progressing in direction, while expanding in its reach, Billboard's September

5th issue takes an authoritative look at the changes taking place within this industry, and their potential impact on Britain's marketplace.

Our spotlight will highlight:

· The landscape of British radio-including new formats, the development of BBC Radio One FM, and the growth of regional ILR stations.

THE BILLBOARD

 The fate of the Indie retailer, in light of recent mergers and acquisitions by the major retail chains.

· How changes in regional radio and high street retailing have affected the live touring industry (from the perspective of the leading UK promoters and venues).

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newsline

THORN-EMI is upping its stake in Toshiba-EMI, its Japanese joint venture record company with Toshiba, from 50% to 55%. The 25-year partnership will continue, says Thorn-EMI chairman Colin Southgate, with the partners working together on multimedia software.

ASCAP CHANGES continue apace with the surprise July 1 departure of London-based senior director of U.K. repertoire Michael Donovan. Donovan left three days before ASCAP's new regional director, Roger Greenaway, joined the society. Says Greenaway, "I was as surprised as anyone. We'd met before, and I was looking forward to working with him." Sources say Donovan has left for Japan, and was concerned about the lack of communication from the U.S.based ASCAP executive board.

BMI HELD its first showcase for unsigned talent July 13 at Dingwalls club in London. The society presented five unsigned acts, including the hotly tipped Sunday Club, featuring two former members of Ghost Of An American Airman; the acoustic duo Ellis Bell; singer/songwriters Mary Pearce and John Campbell, and Outreach. Organized by BMI European artist liaison director Christian Ulf-Hansen, the showcase is expected to be the first of many

KERRANG MAGAZINE holds the finals of its unsigned-band competition Thursday (28) at Terminal Studios in South London. Four bands will play a fullproduction-standard showcase in front of A&R staffers from U.K. labels. Some 400 entrants have been narrowed down to the four by a select panel of judges, including radio producers, MTV Europe "Headbangers Ball" VJ Vanessa Warwick, and Kerrang journalists.

ASKA, one-half of the top Japanese duo Chage & Aska, has signed a solo deal with Toshiba-EMI, a company with which his partner Chage has had a deal for five years. Joint projects will continue to go through Japanese indie Pony Canyon, to which Aska previously was signed.

MIDEM ORGANISATION has altered its system for charging smaller U.K. participants for the 1995 event (Jan. 30-Feb. 3) after discussions between Nigel Rush of Madcat Management and Peter Rhodes, MIDEM's U.K. representative Participants will now pay a single-person registration fee of 386 pounds (\$594), with reduced rates for supplementary registrants. The cost of a stand has also been reduced, and each stand holder will be allowed four free registrations. with a supplementary per-person thereafter. The charges replace the \$1,500plus charges for single-company registrants.

BILL BOARD BULY 30 1004

HITS OF THE WORLD

		Dempa Publications, Inc.) 7/25/94			A (The Record) 6/27/94			ONY compiled by Media Control 7/12/94			E (Nietsen/Europe 1) 7/9/94
EX WEE	K	SINGLES DUSTY NAME & MAPAN CAST APPR	WEED	WEEK	SINGLES IF YOU GO YOU SECADA VINCTIMA	WEEK		SINGLES MMM MMM MMM CRASH TEST DUMMES ARETA	WEED	WEEN 2	SINGLES FLIKE TO MOVE IT REEL 2 REAL HAPPY MUSICION
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2	П	NITOMI O SORASANAIDE DEEN B-GLAM RDV MEETS GIRL TRE ANTE 1944	3	3	SPRINGSTEEN COLUMNIA/ION/ SLEEPING IN MY CAR ROXETTE EMICONA	3	8	IT TAKES ME AWAY MARUSHA MOTOR MUSIC	3	5	BLACK GETTY RAM JAM VERSALL
5 3	Ш	SORA TO KIMI NO AIDANI MIYUKI NAKAJIMA PONT	4	5	WITNOUT YOU MARIAH CAREY COLUMNASON: 100% PURE LOVE CRYSTAL WATERS MERCURRIPGO	4	3	WITHOUT YOU MARIAH CAREY COLUMBA INSIDE STILTSKIN YEGH	4	3	THE RHYTHM OF THE NIGHT CORONA APPLAY
NEV	٧l	HAYAKU SNITEYO RURIKO KUHOU EMOSONI	1 6	6	HEY DJ LIGHTER SNADE OF BROWN MERCURYPOD	6	10	EVERYBODY D.J. BOBO (AMS	s	10	THE POWER OF LOVE CELINE DION COLUMBIA
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NEV	٧	MISS YOU MIKE IMAL FOR LIFE	1:		CHEFSM/SCYMB	9				8	
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2	ш	ANRI 16TH SUMMER RREEZE conurt	11	11	ANYTIME ANYPLACE JAMET JACKSON WIREWICEMA	12	7		1D	11 7	THE MOST GEAUTIFUL GIRL IN PRINCE SCORE
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1 1	ш	EIKICHI YAZAWA THE NAME IS TOSHHACHI ZARD OH MY LOVE BEGLAM	15	15	GET DOWN TO IT TRIBT ISSA	16 17	12	JESSJE JOSHUA KACISON SEKTM	14	17	THE REAL THING 2 UNLIMITED SCORPOPOLYGIAN
7	Ш	ORIGINAL LOVE KAZENO UTA WO KIKE TODHIBLEM	16	16	THE POWER OF LOVE CELINE DION SPECIONS	16	17	THE COLDUR OF MY DREAMS B G. THE PRINCE	15	14	IT'S ALRIGHT EAST 17 BARCIANPOLYDRAM LA SOLITUDINE LAURA PAUSINI WARRENCARREN
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			- 1		ALBUMS	1	1 2	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET	20	18	THE SIGN ACE OF BASE BARCIAN POLYGRAM ALBUMS
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1	1	DREAMS 2 BROTHERS ON THE 4TH FLOOR OWN	4	4	PINK FLOYD THE DIVISION BELL COLUMNATION	5	5 4	MARUSNA RAVELAND MOTOR MUSIC JOSNIJA KARISON PAINTED DESERT SERENADE	3	NEW	THE ROLLING STONES VD00000 LOUNGE vince
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NEW

	LAST WEEK	SINGLES
1	1	LOVE IS ALL AROUND WET WET WET PREDO POLYGRAM
2	2	BABY I LOVE YOUR WAY BIG MOUNTAIN HO
3	3	MMM WMM MMM CRASH TEST DUMN

10

THIS LAST SINGLES

NEW

6 5

NEW

THIS LAST

NEW

10 NEW

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9

I SWEAR ALL 4 ONE ADJANCE NEW WITHOUT YOU MARIAH CAREY COLUM THE REAL THING 2 UNLIMITED BYIL INSIDE STILTSKIN WHITE WATER

I LIKE TO MOVE IT REEL 2 REAL FEATURING THE
MAD STUNTMAN POSITIVA

10 II & ME CARRELLA STERRE SERVI HAH CARFY MUSIC BOX COUNT CRASH TEST DUMMIES GOD SHUFFLED HIS FEFT 2 UNLIMITED REAL THINGS

PINK FLOYD THE DIVISION BELL OF ROXETTE CRASH! BOOM! BANG! IM THE PRODIGY MUSIC FOR THE JILTED GENERATION X.
SPIN DOCTORS TURN IT UPSIDE DOWN FRO. ACE OF BASE HAPPY NATION MEDIAMETRONOME AEROSMITH GET A GRIP GEFFEN ACE OF BASE HAPPY NATION U.S. VERSION MEDIA

BELGIUM (IFPI BelgunySABAM) 7/8/94

ALRIMA

SINGLES GIVE ME FIRE GOOD SHAPE DING

THE REAL THING 2 UNLIMITED INTO RECORDS NET KLEINE PARADUS DANA WINNER (IN

SEVEN SECONOS YOUSSOU N'DOUR & NENEH CHERRY COLAMBIA

THINK ABOUT THE WAY ICE MC SITE RECORDS
LES BELGES EN AMERIQUE GRAND JOJD CAR

NAME AND ADDRESS OF THE PROPERTY OF THE PARTY OF THE PART

MEET THE FLINTSTONES B C.-52'S MCA LOVE IS ALL AROUND WET WET WET PREDICES

FRANCIS CABREL SAMEDI SOIR SUR LA TERRE

BONZAL COMPILATION HI RAVE NAT BONZAL BMG.
THE EAGLES VERY BEST OF THE EAGLES ELEXTRA

DOHNNY CLEGG BEST OF JOHNNY CLEGG CM CHERRY MOON THE HOUSE OF HOUSE OHISC LEOPOLD 3 DE EXPEDITIE HAM

COME ON YOU REDS MANCHESTER UNITED FOOTBALL SQUAD POLICIAN IV

LOVE IS ALL AROUND WET WET WET POLYGRAM
BARY I LOVE YOUR WAY SIG MOUNTAIN ROA
MANN MANN MANN MANN PARK

DROP DEAD BEAUTIFUL SIX WAS NINE WHEN

LOVE AIN'T HERE ANYMORE TAKE THAT HER

THE MOST BEAUTIFUL GIRL IN THE WORLD

DIZZY MIZZ 1122Y DIZZY MIZZ 1122Y es KIM LARSEN HVEM KAN SIGE NEJ TIL EN ENGEL

BILLY JOEL GREATEST HITS 1 & 2 SONY

WENTER PA FAR VUPTI (MIMICU SHAKIN' STEVENS A WHOLE LOTTA HITS SON'S SORT SOL GLAMOURPUSS SON'

PORTUGAL (Portugal/AFP) 7/13/94

NO THE WORLD EAST 17 POLYGRAM

MARIAM CARRY MUSIC SOX COLUMBIA AEROSMITH GET A GRIP GETTIN CRASH TEST DUMMIES GOD SHUFFLED HIS FEET

LARS LILHOLT BAND I KONG PUKKELRYGS LAND

IN HAM MUN CRASH TEST DUMMIES

GERT & SAMSON SAMSON VOL. 4 PHIL

2 UNLIMITED REAL THINGS BYTE RECORD

LAURA PAUSINI LAURA GEOWNING MARIAN CARRY MUSIC BOX COLUMN

DENMARK (FPVWielsen Marketing Research) 7/5/94

SWEAR ALL & ONE ATLANT

WITHOUT YOU MARIAH CAREY COLLININA

THIS LAST SINCIFS

SWEAD ALL-A-ONE VINE LOVE IS ALL AROUND WET WET WET PECLERAN
ABSOLUTELY FABULOUS PET SHOP BOYS FAR
MINIM MINIM MINIM CRASH TEST DUMMIES 5 WHAT'S THE TIME MR. WOLF SOUTHSIDE OF 8 WEETS FOR MY SWEET C J LEWIS EMS

HI DE HOCOME BABY COME K7 FESTIVAL ANYTIME YOU NEED A FRIEND MARIAN CAREY THE MOST BEAUTIFUL GIRL IN THE WORLD MEW MANY RIVERS 3 THE HARD WAY PERSONS

NEW DOONE TRACTION OUR MMIES COOSHI ITTI ED HIS EEET PAT BENATAD THE VEDY DEST OF DAT DENATAD

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PINK FLOYD THE DIVISION BELL COLUMBIA

HITS OF THE WORLD GLOBA MUSIC THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAID

GERMANY: Cusco, an instrumental duo that has sold more than 1.6 million albums worldwide,

has released its 15th set. "Apprimac II" (Prudence/BSC Music). The album—a sequel to "Apurimac," which topped the Billboard New Age chart in 1988—also is being released this month in Japan (Sony), the U.S. (Higher Octave), the U.K. (Impetus), and across Europe Founded in 1980, Cusco is a collaboration between singer/composer Michael Holm and keyboard player Kristian Schultze. The duo achieved massive sales in Japan and Korea with its debut album, "Desert Island,"

hefore breaking through stateside with the Grammy-nominated "Apuribreaking through statesage with the Grammy-hominated Apun-mac." That was followed by two more New Age chart toppers, "Mys-tic Island" (1989) and "Water Stories" (1991), each released by tic Island" (1989) and "water Stories" (1991), each released by Higher Octave in the U.S. "Apurimac," which means "whispering of the gods," is the name of a tributary of the Amazon river, and Holm was inspired to write the music after traveling through South America for six months, absorbing the history, geography, and native culwa for six months, assorting the instory, geography, and native cuture of the Andes monthains. Described as "meditative instrumental pop music," "Apurimae II" is an electronically created musical collage dominated by the melodic sound of the pan flute and the rhythmic pulse of native drums. One track from the album, "Northeastern," is also included on

the CD "Silent Moments" (BMG Ariola), a compilation of tracks by artists in a similar vein including Vangells, Andreas Vollenweider, Ottmar Liebert, Yanni, Mike Oldfield, Can. Blonker, and Enigma. RILIE WRINERT

JAMAICA: On both the North and West coasts, the heat is on to finalize the lineups for the island's two major festivals. In addition to the veteran Reggae Sunsplash event, there is also the neophyte Reggae Sumfeet, which emerged last year to fill the void left when Sunsplash vacated its traditional Montego Bay venue (the Bob Marley Centre) for its new location in Kingston's Jamworld. Now both festivals have emerged from the scramble to announce their respective coups. Acts appearing only at Sunsplash Include Big Mountain, Sister Carol, Toots & the Maytals, and Hugh Masekela; among the exclusive attractions at Sumfest are Born Jamericans, Tony Rebel, Shabba Ranks, and hot new DJ Beenieman. Jamaica's higgest live draw, Buju Banton, will appear at both events, as will Shaggy, Ziggy Marley and the Melody Makers, Junior Tucker, Dennis Brown, and Richle Stevens. Sunsplash runs for four days during the first week of August, and Sumfest for four days the following week Both events will present theme nights such as vintage night, international night, singers night, and the one guaranteed the biggest gate, dancehall night. MAUREEN SHERIDAN

SPAIN: Two giants of "flamenco puro" celebrated the launch of their new album July 13 with a rare performance at the 19th-century Madrid palace that serves as the headquarters of the Spanish performing rights society, SGAE. Record launches at the palace are usually talking shops, but on this occasion, singer Jose Merce and guitarist Enrique de Melchor gave the briefest of introductions before performing four exquisite songs from the album, "Desnudando El Alma" (Fonomusic). Merce is from an extended gypsy/flamenco family, the Sorderas, from the town of Jerez de la Frontera (famous as the home of sherry). His command of the flamenco forms-solea, tangos, bulerias, and fandangos-was startling, and the staid SGAE invitees were soon loudly applauding for more. Among those at the gathering were Rocio Jurado, a leading exponent of Spanish song, and her bullfighter boyfriend, Ortega Cano. As millions of magazine readers both here and in Latin America will already know the two are due to be married soon HOWELL LIEWELLYN

BULGARIA: Although it has been criticized as cheap, low-class entertainment-cultural treason, even-so-called "pub music" has become hugely popular throughout the region. The origins of the genre can be traced back to the '50s, when the traditional music of the Bulgarian, Macedonian, and Serbian people who inhabit the Balkan peninsula were fused with Western influences to create a new style of folk-pop. Because the melodies are easy to sing along to while sitting around a table, and the rhythms are a good accompaniment to drinking, the new sound became known as pub music. Using the standard guitar/bass/

drums/keyboards instrumentation of a typical '60s rock group, the pub music bands augmented the sound with accordion, fiddle, and clarinet, sometimes adding brass (though not saxophones), kaval (a traditional wooden flute), and bagpipes. Under the former Communist regime, the recording and production of pub music in the one and only (state-owned) Balkanton record plant was prohibited, although the music survived with the help of imported recordings from the former Yugoslavia and concert tours by some

of the biggest Serbian and Macedonian acts. Now, in the wake of the revolution of 1989, a nev crop of home-grown pub music stars has emerged, and thanks to a growing network of special-ist independent labels, their work is achieving widespread distribution despite a complete lack of promotional tours, advertising, or marketing. Pub music performers who have recently enjoyed success include Kristaly, the group whose sixth album, "Ole, Stoichkov!" is dedicated to the country's low I group of 1983, and its offshort band Dimitrowgrad, both of which play the songs of their common founder, Dimcho Delev, and Sevda, whose "Son, My Son" (a duet with her husband Valentin) was one of last year's smashes. But the best pub music album of recent times is "Pirin Folk," a compilation featuring various artists who performed at the first "Pub Songs Festival," held in the small border town of Petrich in the summer of 1993. CHAVDAR CHENDOY

SWITZERLAND (Media Control Switzerland) 7/23/94

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BILLBOARD JULY 30, 1994

Foreign Music Imports Make Inroads In Japan

BY STEVE McCLURE

mainly to Japan's high manufactur-

find that some wholesslers who've

only ever dealt with Japanese prod-uct have gotten into imports," says

Peter Buckleigh, EMI Music Ja-

Japan's imports of prerecorded CDs and LPs totaled 42.39 million

units in 1993, up 8% over 1992, for

a total value of 27.35 billion ven

(\$279.1 million), up 11%, according to the Recording Industry Associa-

Major record companies' in-house

import departments—which handle about 40% of imported product com-

ing into Japan, according to the

RIAJ-also have kept up with the

Keepers' from Trine Rein from Nor-

way, we've done almost 30-odd thou-

sand on imports and are now going into domestic production," says

Buckleigh. "That came out of an im-

port shop somewhere where they

phoned up and said, 'Hey, we played

this in the shop the other day and it

"I guess there are similar stories

from [other companies]," adds

Buckleigh, who sees the beginning

of a market trend in the recent non-

With shipments of foreign ma

manufactured here for the first five

ularity of import product.

"For example, with 'Finders

"Over the last 12 months, you'll

ing/distribution costs

pan's resident director.

tion of Japan.

sold out

interest in imports.

TOKYO-Foreign music retained repertoire in 1994 seem good. its roughly one-quarter share of the Japanese market in 1993, while imports showed significant gains due to the strength of the yen and the expansion of foreign retail chains. Imports now account for some 40% of all foreign music sold in Japan in unit terms, but only about 12% in wholesale value terms, due in value terms to 1.78 billion ven

taled 81 million units and was worth 119 42 billion ven (\$1.22 billion) on a wholesale basis. This figure comprises licensed product and imports

After adding imports not handled by the majors, the total figure is uct distributed in Japan last year, comprising 24% of the market in terms of quantity. Total wholesale value of foreign product, again including imports, was 135.83 billion yen (\$1.38 billion), or 25.62% of the market

The origin of imports in 1993 was

. The U.S. remained the top source of imports with 16.72 mill units, up 17%, worth 15.23 billion yen (\$155.42 million), up 14%. · German imports to Japan totaled 9.38 million units, up 51%, and were worth 4.57 billion yen (\$46.6

· British imports to Japan registered 5.12 million units, up 43%, worth 3.8 billion yen (\$39 million),

*South Korean imports totaled 4.41 million units, up 3%, for a value of 340 million yen (\$3.47 million).

story was 98 yen = \$1.

to declines of roughly 10% for domestic music—prospects for foreign CD imports rose 9% in quantity to 38.95 million units, and were up a healthy 14% in wholesale value terms, to 25.58 billion ven (\$260 million). LP imports for Japan's small but dedicated specialty market rose 2% to 3.44 million units, falling 19%

(\$18.12 million) Foreign repertoire shipped by Jaanese record companies in 1993 to handled by labels' in-house imports

106.43 million units of foreign prod-

as follows:

million), up 27%.

The exchange rate used in this



torial Mission. A coup for Equator Records, owned by the U.K.'s indie distributor Pinnacle, was the signing of the Mission to a long-term deal. The Mission and Phonogram recently parted company, and Equator is looking for licensees in all territories for the fall release of the band's new album. Shown in the back row, from left, are band members Andy Cussins, Rick Carter, and Mick Brown, and manager Charlie Eyre. Seated, from left, are bend members Mark Gemini Thwalte and Wayne Hussey and Equator managing director Carol Wison,

Newfoundland Folk Group Brings Fans Home Act Rings Up Surprising Sales For Indie Third Wave

BY LARRY LOBLANC

TORONTO-One of Canada's cultural treasures, the Newfoundland act Buddy Wasisname & the Other Fellers is noted for leaving audiences breathless with laughter

Fronted by the ridiculously funny Kevin Blackmore (mandolin, fiddle, guitar, vocals) and featuring Ray Johnson (accordion and fiddle) and Wayne Chaulk (guitar, mandolin, vocals), Buddy—the Maritime generic term for someone you don't know or whose name you don't know-is one of Canada's leading concert attractions and independently distributed record-

ing acts.
The trio's shows feature recitations, monologs, skits, and mimes. Members also perform jigs; "ditties" (non-seri-ous songs with satirical, derogatory, or bawdy lyrics); traditional, Britishbased Newfoundland folk songs; and such hilarious original tunes as "Chainsaw Earle," "Thank God For Drugs" (about pharmaceuticals), and Peein' In The Snow."

Explaining the band's broad ap-proach, Chaulk says, "Our mandate is to entertain. When we began, we decided to try to entertain people from age 5 to 90 with a variety-type, three-

For those thousands of Newfoundlanders who have moved to other parts of Canada over the past few decade to escape the island's chronic economic problems, Buddy's performances summon intense mer childhood and growing up.

"It's an emotional experience to go to Fort McMurray [in northern Alberta] or Brampton [Ontario], where you get a theater almost full of Newfoundlanders," says Chaulk, "[For Newfoundlanders], we touch a pride and a sense of value for outport ife and the culture that surrounds that. We have a strong tie in rural regions, whether it's the outports of Newfoundland or the farming communities of Ontario.

Adds Johnson, "[For those Newfoundlanders living outside the provincel, songs like 'Saltwater Joys' and By The Glow Of The Kerosene Light' take them back, and also remind them there's a place back here when they fretirel up on the mainland."

With strong sales from the stage and a mail-order operation, as well as sizable support from the national retail chains Sam The Record Man and Top Forty Music in the West, Buddy's five albums, released by Third Wave

FOR THE RECORD

Due to an editing error in the July 23 issue, a story about Rick Camilleri, president of Sony Music Entertainment (Canada), contained incorrect information about the size of the company's staff. About 200 people work at Sony's headquarters in Toronto; about 100 have started working there since Camilleri assumed the presidency.



BUDDY WASISNAME & THE OTHER FELLERS: From left, Wayne Chaulk, Kevin Blackmore and Ray Johnson.

Productions, have performed exceedingly well for independently distributed releases.

According to Arch Bonnell, president of Third Wave, the band's 1986 debut "Making For The Harbour" has sold 35,000 units to date; the follow-up, "Nods'N'Winks" (1988), 15,000 units: "Flatout" (1990) 30,000 units: "The Miracle Cure" (1992) 20,000 units; and "100 Pure" has chalked up sales of

20,000 units since its release last year. "They are a very steady seller for " says Eric Mall, manager of Sam The Record Man's Village Mall store in St. John's, Newfoundland. "They have a very broad appeal, but tend to sell mostly to people [older than 25] who are into country music.

Wary of overexposure, the selfanaged trio limits its recordings to one every two years, maintains an 18month gap between performances in a market, and limits radio, TV, and even benefit appearances. "We don't want to end up like other groups," says Johnson, "giving all the eggs in the basket at one time.

When Blackmore, Johnson, and Chaulk met in Glovertown, Newfoundland, in 1983, Blackmore was working as piano tuner and performing in clubs under the moniker Buddy Wasisnamo He previously had been in the popular duo Free Beer for three years, singing Irish and Newfoundland folk music in local pubs. Johnson, working as an art instructor in elementary and high schools, was a highly respected island musician who had recorded six solo albums of traditional fare for Audio Atlantic Records, Chaulk, then teach, ing industrial shop at a nearby high

together for fun after hours in a school classroom, with no intention of taking it further. That soon changed. Johnson says "We were asked to do a few pieces at a [school] assembly. It was so magical, we decided to work together." After the trio's debut album received enormous support within Newfoundland, both Johnson and Chaulk quit their teaching positions in

school, performed with local groups.

After meeting, the three performed

1986 so the group could go full time. By this time, the threesome lanned on Buddy Wasisname & the Other Fellers being a long-term proj-ect. It was decided, for instance, that the group would refrain from performing in clubs and concentrate on concerts and fairs. Says Blackmore, "We've stayed out of [clubs] entirely.

We cannot do what we want to do in those places Concerts have finesse denth and some emotion Adds Chaulk, "We said to ourselves, Let's look way down the road so that

when we're in our sixties, we're still doing projects.' That was the vision Each member had to make sizable adjustments early on. "Wayne had worked bands, but had never had to be a front man," Blackmore notes. "Ray had to get used to having somebody else in the center-stage spotlight. For me. I had to develop musically, I had gotten by in bands previously by wing-

ing it."

While it was Blackmore's improvi sational anties that dominated Buddy's early shows, music took on a greater role as Blackmore and Chaulk began developing as songwriters and Blackmore began sharpening his comedic skills

"We've developed the most loose and wild [comedy] thing I've ever done, but it's the songs and more serious stuff that will keep people coming hack," says Blackmore

Buddy's members pooled \$5,000 [Canadian] to record their debut, and since then their albums, consisting of concert and studio tracks, have been recorded with similar budgets, "We've learned to go into a studio knowing our stuff," says Blackmore. "We've gotten it down to two days in the studio. We generally get a song in a take

Blackmore says the trio's fans don't expect its recordings to be sophisticated. "We're not sure we belong in the high-production edge," he says. "We probably belong down with ['60s American folk group] the Holy Modal Rounders. We really want a rough edge [with our records]."

Blackmore, like the others, also rejects any notion of the trio eventually signing with a bigger label. "Major labels don't necessarily mean more income, but they do mean some placing demands on you [that] you might not agree with," he says, "Also, [being with a major] places you into a bracket where you need a manager who starts thinking of what your image should be. That's something we al-

MAPLE BRIFFS

O CELEBRATE the 1994 World Basketball Championships, which take place Aug. 4-14 in Toronto, EMI Music Canada is releasing the compilation "Keep It Slammin'." Among the artists featured with new tracks or remixed versions of previously released songs are international acts Kurtis Blow, Riff, Shaquille O'Neal Red Hot Chili Peppers, and Lisa Lisa, and Canadian acts the Dream Warriors and Devon

CANADIAN COMEDY troupe Corky and the Juice Pigs has signed a development deal for a TV series with the Walt Disney Co.



Promo Men. Mercury Records named its Promotion Man of the Year at the label's national meetings, held recently et the Amelia Island Resort in Jacksonville. Fla. Chuck Swaney, local promotion manager, Detroit, received the top award. Shown, from left, are David Leach, senior VP promotion, Mercury, Swaney: Rev Vaught local promotion manager Dallas (numer-up for the prize); and Ed Eckstine, president, Mercury,

Cleveland Greets Repeat The Beat Unique Marketing, Product Helps Sales

BY CARLO WOLFF

CLEVELAND-Roman Kotrys looked all over the Cleveland area this past winter, braving unusually brutal weather to scout locations for his first Repeat The Beat store outside greater Detroit, What finally sold him on the 8,100-square-foot site in the Biddulph Plaza shopping mall in the Brooklyn section was low rent (\$5 a square foot), a long-term lease (10 years), and a hunch that people would drive from all over the area to patronize his store. This is a man in business for the long run.

Seems Kotrys' intuition was right Since the store opened on April 27, sales have been 56% above expectations, regularly posting \$1,000-plus ner day. Perhaps that's because the Renest The Rest in this southern area of Cleveland sells its stock at \$1 below list, offers customers weekly

BILLBOARD IS COMING SOON TO

specials of at least \$3 off per disc, discounts many of its offerings by 20% or more, advertises aggressively, and carries 30,000 SKUs, including lots of That last point is one of pride for

Kotrys, a 36-year-old Detroit native who spearheaded a well-publicized successful battle against the major record companies when they tried to withhold cooperative advertising from independent stores that sold need CDe

The general public, those who buy new and used CDs were on our side Kotrys told a Detroit newspaper last year. "They know new CDs are already vastly overpriced, and record companies already make plenty.

Kotrys, who has developed his business into a multimillion-dollar on eration, says he expects sales at his Cleveland store to hit \$1 million this year. Once they hit \$2 million, he'll open yet another Repeat The Beat, though he doesn't know where yet

Before he settled on the new site, Kotrys checked out such characterladen stores as Chris' Warned Records (an established alternative operation with outlets in suburban Lakewood and Cleveland's University Circle); Quonset Hut, an Akron mini-chain; and Cleveland Heights'

They're all good stores, but they don't do the same things we do, Kotrys says. "There used to be two kinds of record shops, ones with a great selection and bad prices and ones with a bad selection and good prices. We try to combine great selection and great price. There are 365 days a year. You don't have to make money every day."

Kotrys seems to be sitting pretty: last year, his four stores took in \$6 million and he expects them to post \$7 million this year. The mothership, which doubles as a one-stop, is a 5.000-square-foot retail unit in Dear born, Mich., part of a strip out of which his operation also services lukeboxes, racks, and wholesale accounts. He also owns stores in the Michigan suburbs of Royal Oaks (4,000 square feet) and Plymouth (1,700 square feet). Total payroll is "in the

70 range," says Kotrys. Not a bad growth pattern for a person who got into the business at the tender age of 20, opening his first store in 1980 in the Detroit suburb of Wyandotte a week after John Lennon was assassinated. Word is that Kotrys is metropolitan Detroit's second-largest independent record seller behind Harmony House.

The son of working-class Polish parents, he attended Garden City East High School and Schoolcraft Community College, majoring in business. He didn't graduate. He got his first taste for music listening to Steve Miller's "Fly Like An Eagle" while in high school, begg turning that taste into profit in 1980. and now runs four stores that carry a deep catalog of all kinds of music (The three Detroit-area outlets don't carry classical; there's a small classical section in the Clausland stone The three Detroit stores carry

DAT and MiniDiscs; the Cleveland store will carry the latter, too, Kotrys says. Tape is dying, however; sales of cassettes have dropped by almost a quarter in the past year, he says. The sales mix in the Repeat The Beat empire is 85% CD, 10% tape, and 5% everything else. The genr mix is 50% pop and rock, 20% jazz, 15% blues, and 15% all other genres



Kotrys is president of Repeat The Beat Inc. The VP, in charge of policy and operations, is Ron Rodriguez. The main buyer is Chris Richards, while Kotrys himself and John Broderson oversee the imports; Broderson also monitors jazz buying. In addition to this system, each store has its own buyer.

"There are no restrictions, no budgets," Kotrys says, "The only rule is: Don't buy more than you can fit on the sales floor. When our store man agers run out of room, they look for things that have not sold and return them. At [a rate of return of] 9%, we're way below what the majors consider an exemption. A fan of Johns Hiatt and Prine as

well as Iris DeMent, Kotrys strongly emphasizes the individuality of each store. That's one reason each Repeat The Beat develops a monthly "New Music Artist Spotlight," a staff-written flyer highlighting those musicians store personnel feel deserve a cultural (and sales) push.

In July, the Cleveland Repeat The Beat spotlight focuses on artists including poppish folk-rockers (Continued on page 52)

Quality Printing Ouality Product Quality Service DIVIDER CARDS



The Source Takes Hip-Hop On The Road Magazine's Van Tours Country Promoting Acts

BY NIK DIRGA

NEW YORK-When looking for a low-cost, grass-roots way to promote hip-hop music, a number of labels went to The Source, Specifically, they linked with the magazine's 3-year-old Hip-Hop Heatwave Mobile Van, which tours the country with a series of giveaways and retail tie-ins involving rap artists.

Equipped with a 5,000-watt Hi Fonics stereo system and 20 speakers, the Heatwave van's latest tour ran from April 1-July 15, making stops at malls, record stores, nightclubs, and college campuses in 24 major markets. Corporate sponsors in-cluded Reebok, EA Sports, and the The whole idea of the van comes

out of hip-hop culture," says David Mays, The Source's publisher. "Hiphop is promoted out on the streets by kids in jeeps blasting music. This is a way for us to get out there among the The editorial staff of The Source

determines the playlist for the Heatwave van prior to each tour, and then contacts the acts' labels for support. The latest tour included tracks by Heavy D, Outkast, Gangstarr, Nas. the Beatnuts, and 10 other acts. Whodini also has appeared at several stops on the tour, performing and signing autographs, The labels, eager to explore new

avenues of promotion, have been responsive to The Source's choice of acts, says Mays. The labels support the tour through the donation of gifts and merchandise, including cassette singles and gift bags. Labels involved in the latest tour included LaFace/ Arista, Uptown/MCA, Death Row/ Interscope, RCA, Rap-A-Lot, EM1, Pay Day, Assault/Atlantic, Select, Virgin, Columbia, Violator/Relativity,

and several labels in the RAL family "This is an excellent marketing taetic," says Relativity's national director of consumer advertising and promotion, John Trumpbour. "When you're dealing with The Source, you know you're dealing with the bible of hip-hop music. If you're a Janet Jackson, your label can afford huge promotional efforts, but when you're a small label working newer acts, you

look for new tactics like this." The Source has utilized tie-ins with local radio stations and retailers to spread the word on the van tour. Sta tions in each city are designated "official Source stations" and provide live remotes. Retailers ranging from mom-end-none to major chain stores also serve as bosts for appearances by the Heatwave van. Fan response has been outstand-

ing, Mays says. "The van has a reputation now. It's been around the country a few times. It's an incredible magnet for this audience. You can hear it rolling down the block [with] the speakers pounding, and it's like a mobile block party."

The magazine's advertisers have seen benefits from the van tours and the higher profile for the magazine that has resulted within the hip-hop community, "We can promote and poelves uniquely for this mar-

ket," says Mays. The van tours also serve as cost-effective advertising, Mays says. "It proves that you don't have to invest in heavy ad campaigns for promo-

Mays feels the marketing potential of the hip-hop market has not been fully explored, "Hip-hop is the dominant youth culture today, bigger in some ways than rock'n'roll was With its crossover appeal throughout racial and ethnic lines, Mays sees hiphop's audience continuing to expand. "Whether you're in Iowa or Brooklyn, chances are it helps to define your day-to-day life."



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Retail

Record Store Stocks May Be Good Buys . . . But Maybe Not

This week's column was written by Don Jeffreu.

WITH UNIT SALES of music so far this year running about 6% ahead of last year, according to SoundScan, the general wisdom might be that music

retail stocks are a good buy. But it's always risky to generalize about any industry-especially when

it comes to picking stocks.

Talks with Wall Street analysts reyeal that the news on music retailers

is both good and bad. For this informal look at record store stocks, only publicly owned, pure retail companies have been considered. That eliminates entertainment conglomerates like Blockhuster En-

tertainment, operator of the Blockbuster Music chain, and Thorn EMI, the Lon-RETAIL

don-based owner of HMV, as well as privately held companies like Wherehouse Entertainment and Camelot Music.

Four companies are left: Musicland Stores, Trans World Music, Spec's Music, and National Record Mart. In the most recently completed fis

cal quarter, two of these four companies reported net profits (Spec's and National Record Mart), while two sted losses (Musicland and Trans World). But net profits don't always tell the whole story.

Wall Street often looks at the price/ cormings ratio to got a cence of how well a stock is performing in relation to other companies in its industry, and in relation to the market as a whole, In general, a low P/E might mean a stock is undervalued. The ratio is obtained by dividing a stock's per-share price by its earnings per share over the past 12 months. Musicland's shares, for example, closed at \$16.50 at press time; its earnings per share over the next 12 months have been 98 cents. Divide those numbers, and you get a P/E ratio of 17. Since the New York Stock Exchange says the average P/E for all its stocks is 20.7. Musicland looks like it might deserve a higher

In fact, analyst Craig Bibb of PaineWebber recommends Musicland, predicting that its stock could reach \$28 in a year. That's a mighty 69% rise over its current price. Bibb likes the chain's Media Play superstores, saying they are performing as well as or better than expected. Overall comp sales (for stores open at least one year) were up 3.8% in the last quarter.

In that fiscal period, Musicland lost \$2.1 million on sales of \$269 million, but that's not a problem for analysts They know that because Musicland rode the leveraged-buyout wave in the 80s, its high interest payments on debt frequently depress net profits, especially in a non-holiday quarter. But Wall Street is not uniformly

high on the stock. One analyst, who didn't want to be quoted by name, thinks the Media Plays might siphon sales from Musicland's mall-based concepts like Sam Goody.

A retail stock that wins praise from analysts, but tends to be overlooked by investors, is Spec's Music, the

Miami-based owner of 58 stores. Its shares, which trade over the counter and are listed on Nasdag's National Market system, were selling at \$6 at press time, about halfway between the yearly high of \$8.25 and the low of \$3.875. Its P/E ratio of 10 makes it seem like a bargain. One reason why it's not being snapped up like a \$9.98 CD is that it is a small company with-out a lot of stock in public hands. But Bibb says its numbers are good, and its new store concept could be a winner. The stock, he adds, is "likely to go up." For the most recent quarter, Spec's posted a net profit of \$457,000 (compared with a loss of \$1.08 million

in the same period last year) on a small gain in revenues, \$18.3 million. But comp color

TRACK iumped 5%—a better performance than all the other retailers.

And if you factor out video rental, a business Spec's is rapidly getting out of, the comps were up 8% A low price/earnings ratio doesn't

always excite stock pickers looking for great values, though, It's well known on Wall Street that when a stock has a low P/E, there might be a very good reason for it. Trans World Music, for instance, closed at \$10.875 a share on Nasdaq, which means the stock is trading at 11 times earnings, well below the average. But analysts don't see that low ratio as a signal to buy now. They say the chain still hasn't realized its long-awaited turnaround. In the first quarter, Trans World lost \$1.8 illion on a 5.8% sales increase, to \$109 million. Worst of all, when everyone else's comps went up, Trans World's declined 4%. Still, analysts are hopeful that the company's bad news is behind it, and that its problemplagued computerized inventory system will finally start to produce desired results.

As for National Record Mart. analyst Barry Bryant of Ladenburg, Thalmann sava it could post an impressive comp-sales gain of 7% in the current quarter. But he is not recommending the stock. "Their earnings have been falling short of expectations," he says. In the last quarter, total sales rose 14.3% (mostly due to acquisitions; comp sales were up 3.2%). but net profit plummeted 78%, to \$85,000. "The primary reason," says Bryant, "is that non-mall competition has gotten very difficult." He mentions the threat from electronica chains like Best Buy and Circuit City, discount department stores like Wal-Mart, and superstores like Media Play. "Right now, profit margins are under mild but persistent downward pressure," says the analyst.

ON THE MOVE: In label distribution news, Sue Snyder, who was director of single sales for Cema, has resigned. No one has been named yet to take over her position.



LION KING

Just the Beginning

THE LION KING HAS come out of the cage with quite a roar, setting new box office records and new soundtrack records as well! And even though the soundtrack has already become one of the largest initially shipped albums in music history and has reached the highest charting position of any Disney soundtrack since Mary Poppins in 1965, it's just the beginning. Here's why:

- America continues to enjoy The Lion King in theaters, again and again!
 - A second Elton John single, "Circle of Life," is pouncing up the radio charts!
 - Soundtrack promotions with Nestlé provide over five months of support, including TV advertising!



So continue to merchandise the Soundtrack up front and keep a close watch on your inventory. Because it's just the beginning for this newest Disney classic original motion picture soundtrack.



Priority Goes Magnapop; BOC Remade

die Priority Records has taken stens to move beyond its core ran music business in recent years, starting up a rock/alternative division, nick up distribution of Simi Valley. Calif. hased Metal Blade Records, and issuing a tough album by industrial unit Engines Of Aggression.

Now. Priority has taken perhaps its largest step toward capturing part of the modern rock audience with its release of "Hot Boxing," the second album by Atlanta-based

Magnapop. DI has been an enthusiastic supporter of this marvelous band since the release of its debut "al--actually a collection of scathum tered tracks, including some produced by Michael Stipe

R.E.M .- on Play It Again Sam/Cardine two years ago. But the group, featured in Flag Waving in December 1992, has come into its own with "Hot Boxing," which was estimably produced by Bob Mould of Sugar fame. As Biliboard's Popular Uprisings column noted last week Priority has set an ambitious marketing compaign for the group Smart enough to toot its own horn

Priority threw a July 13 album release party for Magnapop at the tres fashionable L.A. club Dragonfly. Indicative of the current of hipster interest, the room swarmed with local scenemakers and industryites. One, Wherehouse Entertainment buyer Bob Bell, confessed that the Magnanon album was his current fave-and that's saying plenty, considering the deluge of material Bell deals with every week The evening's honorees hit the

stage for a set, and Magnapop did

per didn't let a severe cold sink her. and she exhibited the persistent sunnyness that is a hallmark of her bell red style. Guitarist Ruthie Morris batted out terse solos and a setclosing Neil Young-like hurricane, while bassist Shannon Mulvaney and drummer Dave McNair solidly held down the rhythmic fort.



by Chris Morris

The strikingly played show included a brace of pop-smart Magnapop originals, including the sweetly hard-rocking single "Slowly, Slowly, as well as (bringing joy to this listener) a pungent cover of the Big

Credit Priority with a savvy pickup, and Magnapop with every indication that a bright commercial future lies ahead. Needless to say, we remain in this band's corner, big-

OUICK HITS: Relativity Records has moved its New York offices; the label is now located at 79 5th Avenue. N.Y., N.Y. 10003, and the new phone is 212-337-5300 . . . Red Pajamas Records in Nashville will release The Steve Goodman Anthology" in the fall. The label, founded by the late singer/songwriter Goodman along with Oh Boy! Records princi-

will compile 40 of Goodman's songs. including many rarities, on two CDs

... Former C/Z Records promotion man Tim Cook has started up El Re-cordo Records in Seattle. The imprint's first signing is a former C/Z act (and Flag Waying subject), the alternative quartet Silkworm . . New rock/alternative label Buzz Records will be distributed via JAMM Records through Independent National Distributors Inc. Buzz, based in Los Angeles, will be headed up by Jeffrey Deane, son of veteran promo man Marvin Deane ... Shanachie's adult imprint, Cachet Records, has signed pianist Kim Pensyl, a familiar face on Billboard's Contemporary Jazz Albums chart. Pensyl's first set for the label, "When You Were Mine," is due in September.

FLAG WAVING: Blue Öyster Cult's importance in the world of hard rock/heavy metal is assured, if only because it was the band that brought the umlaut to rock'n'roll (cf. Mötorhead, Mötlev Crüe, Spinäl Tan) DI remembers the hand fondly for its exciting combination of power,

riffology, intelligence, and lyrical wit. After close to two decades on Columbia, BOC-today's lineup includes original members Eric Bloom (vocals), Donald "Buck Dharma" Roeser (guitar), and Allen Lanier (guitar, keyboard), plus bassist Jon Rogers and drummer Chuck Bürgi (there's that umlast again)-bus recut a dozen of its most memorable tunes on the newly issued "Cult Classic," released by Caroline-distributed Herald Rec-

(Continued on page 52)

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Album Reviews

POP

★ JULIA FORDHAM Falling Forward PRODUCERS: Larry Wein, Julia Fortham Wight 355592

If Fordham's first three albums of delicately crafted British soal were a prolonged tease this is the follow-through. The singer spreads her wings with an emberant vocal effort, particularly on the gospel-flecked "River" and "Love & Forgiveness." First single "I Can't Help Myself" bridges the singer's old and new approaches, but it's the passion (and newfound viscor) evident on tracks like "Hope, Prayer & Time" that

bring the set home. Sparkling # JUNIOR KIMBROUGH & THE SOUL BLUES BOYS Sad Days, Lonely Hights PRODUCER: Recent Parms Fet Pressure 1006

From historian Robert Palmer's Oxford, Miss., label comes the latest in a series of excellent field recordings exemplifying the "trance" blues of the state's North Hills country. Kimbrough—whose juke joint serves as a venue for his band and such other locals as Cedell Davis—is one of the foremost practitioners of this style, which employs hypnotic repetition and fife-and-drum beats rather than a 12-bar formula. The album's highlights include "Lord, Have Mercy On Me," "Old Black Mattie," and the title cut, which is rendered in two arrangements. Contact: 800-659-9791. * BEACON HILLBILLIES

More Songs Of Love And Mu PRODUCERS: John McGann, B

Lupler East Side Digital 80882

Sophomore release from this Boston based, bluegrass-oriented trio is a rollicking, reedy effort with only one tune, "Omic Wise," drawn from traditional "Unsie Wise," drawn from traditional sources. Highlights of a toe-tappin' set include such excellent instrumentals as "Burnell, Come Quick" and "Hummingblat". They cross over into Celtic influences with "Watchung" and country swing on "Dust Bowl Shuffle. The breathless country/folk of "Face Uc" is a standout vocal, and such tracks "Water's Edge" and "Cold Light Of Dawn recall the Grateful Dead at its most

★ VELVET CRUSH enage Symphonies To God 100UCERS Mach Easter & Velvet Crush

Utterly charming guitar-pop band delive a can't-miss blend of smooth harmonies, chy hooks, and the requisite jangles on this fine album. Try to resist the sweet sounds of "Time Wraps Around You," the harder-edged "Hold Me Up," or the simply beautiful sway of "Faster Days." Crisp and evocative lyrics and gentle vocals lend the whole outing the raw material for crossover appeal. In the suddenly crowded field of "alterna-pop," this is one group that definitely deserves a look.

★ GOLDEN CARILLO Tesic Emetion PRODUCERS: Frank Carrio; George Kooymans & Jone Sonnewid Sieux 907093

Collaborating singer/songwriters and New York rock veterans Annie Golden and Frank Carillo fashion a sharp, acoustic pon/rock sound sometimes augmented by

percussion and additional accompaniment.

Mainstream pop audiences will be
attracted to the edgy harmonies of "All In My Mind," the lilting hooks of "Don't Cry (For Me)," the lovely balladry of "Three Wishes," the acoustic-metal ambience of "Guns Of The Bigoted," and the drama of "White Picket Fence," a stark tale of domestic abuse that has an eeric resonance after the Nicole Simpss slaying. Also features an under version of George Harrison's "If I Needed

SPOTLIGHT



For The Love Of Strange Medi-

Journey man Steve Perry has fed fans appetites for his thundering wail with the smash single "You Better Wait." He follows it up with an album full of similarly charged tunes, among them "Young Hearts Forever," "I Am," "Tuesday Heartache," and the title cut.
All of the above are especially tailored
to the various formats Journey conquered in its heyday: rock, pop, and adult contemporary. Album's appeal is enhanced by its nostalgia value, since neither Perry nor the erstwhile San Francisco band has been on the charts in almost a decade

DECONSTRUCTION construction & Don Champagne

Rising from the ashes of Jane's Addiction, L.A. rock act rapidly lived up to its name when guitarist Dave Navarro aplit to become the new Red Hot Chili Pepper. Group's "posthumous" debut is a crunchy mix of awirling guitars and druggy vocals that doesn't quite jell until ond half, with the epic "Big Sur, the funky, apocalyptic "Hope," and eral driving in trumental numbe sledgehammer of an album that ought to rest modern and album rock outlets, plus fans of the group's vast pedigree.

BLUES IN THE NIGHT A Tribute To Dinah Shore PRODUCER Peter Dempsey ASW 5136/Kech

This is a fine collection of 24 recordings made from 1940-42 by the great entertainer, who died last February Included are major hits "Blues In The Night" and "Yes, My Darling Daughter," among others. Sweetly crooning or bluesy. Shore always had an ear for the better pop creations, a factor that brings on such additional stalwarts as "Smoke Gets In Your Eyes," "Somebody Loves Me," "Skylark," "Something To Remember You By," and "Mood Indigo." Nostalgia, yes. Great pop stylings, too.

R & B

SHANICE

21 ... Ways To Grow OUCERS Vari

Artist demonstrates a new level of disc. Full-bodied production on some of the songs could prove too polished for listeners with street-leaning tastes, hut vocalist's soutful renderings on bare-bone hip-hop tracks like "Ace Boon Coon" should help album maintain an R&R balance with consumers. Among R&B balance with consumers. Among potential singles to watch for are back-porch track "I Like," sweet-love ballad "Don't Break My Heart," and dreamy cuts "Turn Down The Lights" and "I'll Be There." Listen for artist's playful sonic acrohatics on "Never Changing

SPOTLIGHT



VARIOUS ARTISTS Just Say Roe PRODUCERS Vario Sire/Warner artists unite for latest in popular "Just Say Yes" series, which now turns from freedom of speech to now turns from freedom of specin reproductive rights. What makes "Roe" especially compelling is top-shelf material from the likes of Doubleplusgood ("The Winding Song"), John Wesley Harding ("Right To Choose"), and Madonns ("Goodbye To Innocence"). While those tracks are previously eased, others—like Belly's "It'e Not Unusual" and David Byrne's "Lilies Of The Valley"-are borrowed from other alhums and EPs. Lineup also includes the Farm, Kristin Hersh, Danielle Dax, BiGod, Tripmaster Monkey, Greenberry Woods, Ride, Poster Children, Scorpio Rising, and Judybata

RAP

DA BRAT

DOUCER Jermaine Duori So Del Chara Columbia 66164 Hitmaker Jermaine Dupri (Kris Kross

Xscape) concocts another hip-hop smash by a young newcomer, this time sassy cago rapstress Da Brat, who lays hardcore rhymes over funky, nimble beats. With belp from Mac Daddy of Kris Kross, Kandi Burruss and LaTocha Scott of Xscape, and Y-Tee of Da Bush Babees.

THE MARVIN GAYE CLASSICS COLLECTION

I Want You Love Starved Heart: Rare And Unreleased

What's going on here is glorious. Motown is staging a yearlong commemoration of the life and legacy of Marvin Gaye with a series of reissues, rediscoveries, and new discoveries that reinforce and add to the singer's legendary status. "Th Marvin Gave Classics Collection" brings together remastered versions of three of Gaye's seminal recordings, from 1972 (the revelatory "Trouble Man" film soundtrack), 1973 ("Let's Get It On," his biggest-selling album), and 1976 C'I Want. You"), along with a bonus rarities treasure containing 16 never-before-released 50s tracks unearthed recently from the Motown vaults. The four-disc, four-star package is wrapped with a visual bow-a reproduction of Ernie Banks' "Sugar Shack" painting-and nacked with extensive liner notes and exclusive pictures. The separately

SPOTLIGHT



VARIOUS ARTISTS Adios Amigo: A Tribute To Arthur Alexand

Arthur Alexander's influence far exceeded his public reach; his music not his name, left an enduring mark helping to define the Muscle Shoals sound for a generation of fellow artists and future fans. Those stylistic fingerprints are all over this supnew set, a standout in a year kneedeep in clever, big-name tributes. There's nothing winking about "Adios Amigo," which serves up a "Adios Amigo," which serves up a sharp cross-section of the late Alexander's soulful songs with style and sincerity. Roger McGuinn, Elvis Costello, Robert Plant, Frank Black, Marshall Crenshaw, Corey Glover, Nick Lowe, Chuck Jackson & Mark Knopfler, Felix Cavaliere & Veronica and Italian superstar Zucch (doing an oddly on version of a previously unrecorded devotional) are among the eclectic artists who put spot-on spins on classic songs, unearthed gems, and six first-time

ebe etruts confidently through such streetwise tracks as "Da Shit Ya Can't Fuc Wit," "Fa All Y All," dope anthem
"Fire It Up," "Give It 2 You," and rap!
R&B hit "Funkdafied." On the etrength of these cuts-and the attitude of its protagonist—album is already a crossormst winner on the order of other Dupri projects.

VITAL REISSUES. released "What's Going On" is a digitally

recordings.

What's Going On PRODUCER: Marvin C Metown 31453 9022

released "What's Going On" is a digitally remastered releasue of Gaye's extraordinary album of socio-political songo—from the title track to "What's Happening Brother," "Mercy Mercy Me," "Inner City Blues," and on and on. Due out later this month is Gaye's first Motown album, "The Soulful Moods Of Marvin Gaye," which failed to mak waves at the time but set the stage for what was to com-HNNY HARTMAN

ISSUE PRODUCER- Michael Cuscus Prirepulsel 144

Hartman's rich, soulful vocal stylings are swingingly spotlighted in these 1964 sessions, where he's backed by four- and ven-piece bands with such sid Hank Jones, Richard Davis, and Osie Johnson. Hartman's resonant baritone propels his strong, subtle interpretation of standards like "The More I See You." These Foolish Things," "Su Sunset," and the Rogers & Hart beauty "It Never Entered My Mind." Also noteworthy: his exotic, marimba-fied remake of Mancini's "A Slow Hot Wind." a soaring version of Bill Evans' "Waltz For Debby," and an authoritative take on the Miles Davis vehicle "My Ship."

JAZZ

► KEN SCHAPHORST ENSEMBLE When The Moon Jumps PRODUCER: Ken Schi Accurate 4203

Composer/arranger Schaphorst, known for his work with Boston's Either/Orchestra, acts out his musical fantasies with a 10-p unit that includes Medeski, Martin, and Wood. Best of an intriguing set is the disjointed, Latin-accented title theme, the manic "Perfect Machine," the slo-mo New Orleans fantasy of "Checkered Blues," and the three-part "Concerto For John Medeski," featuring the aforementioned pisnist. Schaphorst standard-izes with Dizzy Gillespie's "Con Alma" and a woory, Mingus-"All The Things You Are."

* KENNETH SIVERTSEN

This first U.S. release by the Norwegian wunderkind is a multifaceted jewel, underpinning the composer/guitarist/ pianist's wide variety of wonderful, folktouched compositions with the loose and funky renderings of New York players like producer Mike Mainieri, Michael Brecker, Tony Levin, and Lenny White. Challenging, celectic, accessible, and not predictable.

Opening cut, "Nimis," serves up a lusty intro
to this northern World Music fest. Contact: 919,697,9496 REGGAE

BIG MOUNTAIN

Unity PRODUCERS: Various

The group's frontman, Quino, is a Californian of Mexican-Irish heritage, and the group's biggest hit to date is its curre top 20 remake of Peter Frampton's "70s touchstone, "Baby I Love Your Way," included on the soundtrack to Gen-X film "Reality Bites" and also on board here. Reggae? Indeed, but with a bright West Coast sheen and a cross-cultural accest that mixes Spanish and Native American flavors into a traditional base—the American melting-pop approach to home-grown reggae. The result is a flavorful melange of joyous sounds (dancehall raver "Sensual Love," radiant "Fruitful Days") and socially conscious lyrics ("Border Town," about the plight of undocumented workers, and "Big " about Native Americans, among them) that goes down smooth as a sunset LATIN

VICENTE FERNANDEZ ecordando A Les Panches ICOUCER, Pedro Rarrinz rey 81321

Revered king of the rancheros suav

* CAFE TACUBA

cruises through a ballad-heavy set of romantic chestnuts initially made remants chestruits initially made unforgetable by Mexico's guitar and vocal legimes Los Panchos. Virtually any track will score big on the Hot Latin Tracks, including the leadoff single, "Maséria," plus "Perdida," "No Trates De Mentir," "Sin Ti," and "Ravito De Luna". Ravito De Luna

PRODUCERS Gustave Santacialia, Anibal Karpel WEB Latera 96784-2

One of the finest Spanish-language album

of the year, this smashing 20-song collection by versatile and witty Mexican quartet runs the gamut of emotion and musical genres, spiced brilliantly with quirky verse, Mestizo instrumental seasonings, and evocative vocal interpretations of the band's charismatic, reedy-voiced frontman. Come. Given conservative nature of most Latino radio stations, single picks are slim, save more stream tracks such as smooth "Esa Noche," and pop entry "El Baile Y El Salón."

SCHLOUT, Request develop by the reserve states to deserve proof additional or the board of flowers meet an Blancat efficie propriate. VFM, ESGSUSE, Reviewed shown of propriate activities, and common and releast and obtained professional or developed by the flower of propriate activities, and common and releast and obtained professional or developed by the flow from the flower of the professional professional or flowers (appeared by the flowers). However, and the flower of the flower is the flower of the flower in the flower in the flower is the flower in t BILLBOARD JULY 30, 1994

Single Reviews EDITED BY LARRY FLICK

here could really stand out. As it is, this is

a poor man's Parliament, and Arrested Development is a talented collective capable

After an array of riotous hip-hop party

jams, rapper K7 digs into his "Swing Batta

Swing" debut and pulls out this seductive midtempo funk bauble. Rhymes are

balanced with ragga-style chatting and

refrain after the next. Justice prev

intro smash, "Come Baby Come

(3 09)
PRODUCER Dennis DeYoung
WRITERS A Lerner, F. Leow
PUELISHER Chieppel & Co., ASCAP
Atlantic 5688 (cassette single)

Romeo-like crooning. As on past releases

this one will reach the gold status of K7's

DENNIS DEYOUNG On The Street Where You Live

One-time Styx arena rocker DeYoung dips

considerable success. First single from *10

On Broadsay" is a classic from the score to "My Fair Lady" that is transformed into an

a cappella doo-wop ditty. Swooping arrangement is a dead ringer for Billy Joel's "The Longest Time." Already making friends at AC radio, track has solid prospects

for a swift and healthy top 40 transition.

R & B

rest way fou Make Ne Feel (3.65) PRODUCERS Re Robert, Byron Streply WMTRS, R. Robert, B. Streply PUBLISHERS, Edit Blackwood, BVII, Polydicam International United Bodows Maker, All BVII, Polydicam International BYRACES, Science Network

omore dubbers Music, ASCAP REMIXERS: Vincent Herbert, Mile Dunn, Paul "Keyd" Redman Columbia 6261 (clo Sony) (cassette single)

Get ready for the start of a new era for this

legendary Chicago house trio. Single from

takes 'em down a decidedly rugged jack-

momentarily swapping his signature falsetto for a swarthy baritone. He does

quite well with a tune that onces with sex appeal. Longtime club fans are served with

a slick house rendition that will keep floors

PRODUCER Michael J. Powell
WRITERS G. Johnson, L. Gushiniere R. Henis
PUBLISHERS Songs From The Avenua/Lee Geo-Rons,
ASYAP.

pret Life/Sceth Bros. 75392 (c/o BMG) (cassette single)

Can't wait for a new Whitney single? Check

key elements are in place—a strong-piped singer, a lush production, and a smooth soul experience that will leave listeners begging

NEW &

NOTEWORTHY

PRODUCERS Devely B., Spile WRITERS C. Newbik K. Richardson PublisherDs C. SoundRich Gift, ASCAP, Key Of Cl Rebei Innovations, BMI RSWISER, Inc. "E-snowe" Miler Feese 1903 (2) ench sange)

Newcomer Rich preens and purrs with exciting heat over an R&B-inflected house groove. Although the original

version has club and radio juice, red-hot producer/remixer Eric *E-Smoove*

Miller offers the more commercially

minute dancefloor excursion that is

filled with leads of ear-grabbing sounds

and percussion breaks. An instant club smash with a vocal and chorus destined

riable and creatively superior interpretation. He kicks a 10-plus

to fill rhythm radio formats.

for more. And in this case, Moore is

KELLI RICH Hide-A-Way : 10.09:

out this Tina Moore track instead. All the

full and happy.

definitely not less.

TINA MOORE Color Me Blue (4 34)

swing road, with singer Byron Stingily

the current "That Was Then, This Is Now"

his toe in musical theater waters with

single deals one brain-embedding book and

* K7 Move It Like This (5:07) PRODUCERS Joey Gardner, K7
WRITERS, K7. J. Gardner, K7
WRITERS, K7. J. Gardner
PURIS-SESS Therd & Len Blue Inn/Tee-Gri, BMI
REMIXER, Joey Gardner

REMIXER Joey Gardner Formey Boy 639 (cassette single)

POP

SOPHIE B. HAWKINS Right Beside You (3 57) PRODUCER Stephen Lipson
WRITERS S.B. Hawkins, R. Ohestell, S. Lerman
PUBLISHERS. The Night Rainbow-Broken Plates/PolyGram
International, ASCAP, Shmoolie Tunes, BMI
REMIXERS, Curl Franca, Bobby D Amberso
Columbia 6224 (sos Sony) Cossette Single!

Matching the wickedly catchy 1992 smash "Dumn I Wish Was Your Lover" is a daunting task. On this peek into the quirky pop poet's sophomore collection, "Whaler, she takes a conscious step into the dance/ pop arena by offering a kicky ditty that is not as instantly memorable as her breakthrough hit, but ultimately just as strong and durable. Hawkins delivers an urgent and breathy vocal that may draw mparisons to Madonna, though her own comparisons to macronia, though her own unique style shines through to smarter ears The single has two rock-solid mixes that will do the trick in enticing top 40, club, and rhythm-crossover programmers. Sweet.

PRODUCERS Paul Senon, Roy Haree PRODUCERS Paul Smon. Roy Haree WRITER E. Brickel PLSLSHERS MCASAIMS, ASCAP Geffen 19723 (or Uni) cossette single)

Brickell leaves the New Bohemians behind. leaping into solo waters with a sweet pop ballad etched with a warm and soothing retro-R&B vibe. Her voice still has a recognizable lilt, though it has matured enough to hold strong alongside the rich tones of most Burry White Ready for ernat picking, starting with top 40 and AC, and likely spreading to soft album rock stations. From the forthcoming album "Picture Perfect Morning."

GREEN JELLY Slave Boy (2-59)

WRITER not insted PUBLISHER We Get Sued For Our Music Chrysele, ASCAP Zee 14146 (clo BMG) (cassette single) Those kooky, self-deprecating rock'n'roll creeps are back and badder than ever, offering some innocent sleage that aims to please. Green Jelly gets happy on this illegitimate sexual offspring of the B-52's "Love Shack." Perky female yorals tease and taust with suggestive lyrics and dominating vocals that insist, "I'll make you a man with a slap of my hand." Oh, my!

DAS EFX Kaught In Da Ak (4 03) PRODUCER not insted WRITER not insted PUBLISHER not insted EartWest \$741 (us Atlantic) (cansette single)

What a difference a remix makes. An added low been sound and a deleted Beastie Boos sample completely reverses the groove of this already-crafty album cut. Berserk heats meet nonstop nonsense lyries in this criminal creation. Sudden silence breaks out about two-thirds of the way into the track, leaving only the verbally frontin', defiant vocal despite the vacant beat. From the sophomore album "Straight Up Sewaside."

★ DEEC-LITE Piceic In The Survenertime (3.34) PRODUCIES Score D) Dentty, Lady Nor. Arc. WRITERS Super D) Dentty, Lady Nor. Arc. WRITERS Super D) Dentty, Lady Nor. Arc. PL/SI (3-94)S: Deset-Lowy/Verger Grooves, ASCAP REMARIES, Rancy, Carv. Super D) Dentty, Arc., Hart-Endows 9009 (caseatte single) After a lengthy absence from pop radio

sirwayes, dance trio comes to the table with a jaunty, hip-hop-grounded mover that is primed to propel 'em back to top 40 prominence. Lady Kier raps and vamps with a sexy edge atop a chunky groove ti benefits from solid street remixes by Guru of Gang Starr and Roein. Steamy good funk for the act's new "Dew Drops In The Garden" open

ARRESTED DEVELOPMENT United Front (3:45)

PRODUCER Speech WRITER Speech Sophomore studio album, Sophomore single Sophomore slump. Despite a promising start, the repetitious groove here quickly wears thin and never completely takes off It's a shame because with the proper remix, the soulful spirit and positive lyrics present COUNTRY

TRAVIS TRITT Ten Feet Tall And Bulletproof OUCER Gregg Brown

PUBLISHER Fost Cox, SMI Warner Ross, 18104 (converte sonte) Tritt is mirthfully merciless on the macho poseur here, as he was on the repentant strayer in "Here's A Quarter (Call Someone Who Cares)." Clever lyries and a rippling honky-tonk piano.

► REBA MCENTIRE She Thinks His Name Was 014.22 John (4:22) PRODUCERS: Tony Brown, Rebe McEntine WRITERS: S. Krox, S. Rosen PublichERS: BasinMighty NoorBluewater, ASCAP/BMI MCA. 54499 (100 Un) (7:70mb lungle)

It takes courage to release a single about a woman dying of AIDS in the midst of all the summertime fluff. But McEntire traffies (and triumphs) in risk-taking. The leaden monotonous ends perfectly matches the bleakness of the

NEAL McCOY The City Put The Country Back IB MB (3 33)
PRODUCER Ibany Beckett
WRITERS M Geoger W Mails, M Huffman
PUBLISHERS Switzen Stars/Dise Stars, BMI
Attentic 3737 (cassette ungle)

McCoy follows his chart-topping "Wink" with another lightweight effort, a sassy. brassy tale of a lad who finds the best of country life in a city honky-tonk COLLIN RAYE Man Of My Word (3 16)

PRODUCERS: John Hobbs, Ed Seey, Peul Worley WRITERS: A. Shembin, G. Burr PUBLISHERS: Hayes Street/Auro/Arien Shambinv/MCA/ Gery Burr, JACAP Egic 77632 (cio Sony) Icassette single) Raye infuses this slow and pensive pier

with the same believability he brought to "Little Rock." There is irony in the title, since the speaker proves to be more a man of his heart than of his word PAM TILLIS When You Walk In The Room

PRODUCERS Park Tills, Steve Fishell WRITER J. GeShermon WRITER J OSSeenon
PUBLISHERS EMILUTAR, SMI
Aneta 2726 (co. RMG) (7-inch units)

A torched-up remake of the Searchers' 1964 hit. Tillis delivers the lyrics with a growing sense of excitement, elevating fascination to obsession JOHN & AUDREY WIGGINS Has Anybody Seen

Acres 13: 150 PRODUCERS Joe Scalle, Jim Cotton WRITERS J. Vecner, G. Henry PUBLISHERS Reynsong/Howe Sound/Sony Cross Keys.

MIJASCAP lercury 1269 (c/o PolyGram) (CD promo) Intensified by the brother-and-sister team's sure and vibrant vocal harmoni this song is more a lament for lost youth than lost love. A dark vision painted with melodic perfection.

CHRIS LeDOUX Honky Tonk World (4.03) PRODUCTR'S Gregg Brown, Jerny Bowen
WRITERS: C. Wiseman, P. Nelson
PUBLISHERS AirmoSony TrecTeri Lee, ASCAP/BMI
Liberty 79043 (clo Cemel ICD promo) Shamelessly topical and hook-laden. This catchy ephemers is more for danc than listeners.

DARON NORWOOD If I Ever Love Again (3 31) PRODUCERS James Street, Jeff Carron WRITERS C. Weight, B. Spercer PUBLISHERS Dawlor Net/WEITWO Som, ASCAP Guet 18386 (co Warner Bos I Icassette single) Norwood has a sweetly persuasive voice, which he uses to fine advantage on this slow, contemplative balled about learning from one's mistakes in love.

NITTY GRITTY DIRT BAND Capid's Got A Gun (3:41)
PRODUCER Inity Grity Drit Bend
WRITERS: J. Fadden, L. Preston
FUBLISHERS: Maska/Rigg/Whiskey Dinskin/Bug, BM1
Liberty 79055 (so Carrie) (CD promo)

This is the first single from the band's "Acoustic" album—and a delightfully sardonic commentary on the nature of modern love

DAVID LEE MURPHY Fish Ain't Bitin' (2.46) PRODUCER Tony Brown
WRITER D.L. Murphy
PUBLISHER NZO, ASCAP
MCA 54877 (clo Uni) (7-inch single)

A rollicking rock sound and attitude in a pure country frame of reference. This is Murphy's second single venture, his first being "Just Once."

DANCE **▶** BROTHERS IN RHYTHM FEATURING CHARVONI Forever & A Day (7:57)

COUCERS Brothers in Rhythm RITERS Brothers in Rhythm JBUSHERS BMCMCA NMERS Phil Kalley, the Playboys, Broth In 77619 (clo Sony) (12-ech single) Import-savvy spinners will know this wonderfully uplifting anthem from its limited U.K. pressing last year. Now sporting saucy new mixes by the Playboys and star-in-waiting Phil Kelsey, single gets a long-deserved shot at stateside approval via Epic's "Brazen" compilation, Singer Charvoni is a forceful presence, flexing her formidable range amid a storm of throbbing disco best and swirling strings. The right edit could mean rhythm radio crosso

THE BOSS Congo (9-45) PRODUCER: David Moreles
WRITER D. Morales
PUBLISHERS Del MoyEMI, ASCAP
Strictly Rhythm 12265 (12-inch single)

Slammin' tribal-house dub from the mind of the exalted David Morales is an essential peak-hour entry juiced by a spine-crawling African beat and contrasting blues keyboard lines. Each mix is strengthened by an elastic baseline and chest-rumbling chants that will leave punters heaving and sweating with elee. Contact: 212-246-0026. DJ DUKE Turn It Up too trong listed?

PRODUCER DJ Duke WRITER DJ Duke PUBLISHER not Isled REMIXERS DJ Duke

REMIXERS DJ Duke, Junior Vasquez London/fiv 1604S3 (c)o (LS) (12-inch single) British groovemeister backs up the previous "Blow Your Whistle" with another percolating houser that tightly wraps an armload of sound effects and ocal samples into a happy little package. Duke's versions are bright and upbeat, while Junior Vasquez's remixes are unexpectedly dark and full of New York attitude. Ultimately, something for Imost everyone.

AC ► HARRY CONNICK JR. (I Could Only) Whisper

PRODUCER Tracey Fracmen
WRITER H Conneck Jr., R, McLean
PUBLISHERS, Pape's June'Clean Con, BMI
Columbia 6267 (or Sony) (CD promo) First single from Connick's style-shifting album "She" is a smoked slice of bass-driven funk. Track is laced with brassy

horns and a quietly grinding organ. Connick has rarely been as loose and lively cooking New Orleans-Subjected music with enough flavor to impress the most discerning ear. An initial jolt to fans of past swing/big-band jams, but ultimately a pleasure for all * EVERYTHING BUT THE GIRL References

led Brining listed)
PRODUCERS Ben Walt, Tracey Thom
WRITER B Walt
PUBLISHER not listed
Milanes 6687 (cassette single)

The fact that Everything But The Girl is not a heavy hitting, platinum-level act continues to be a confounding mystery. Tracey Thorn has an engaging, easy-going vocal style that does wonders partner Ben Watts' sweet pop melodies and intelligent lyrics of love and angst On this first single from the duo's new "Amplified Heart" set. Thorn excels inside this percussive midtempo shuffler. Will slowly but surely seep into the open minds of AC radio programmers.

★ DAVE KOZ Faces Of The Heart (3.43) PRODUCERS Jell Kor, Deve Kor WRITERS D Kor, J Kor, J Urbont PUBLISHER not listed Capital 79242 (c/o Cemai Icassette single)

Third single from sax artist's levely 'Lucky Man" collection is a slow. insinuating pop instrume ental that will be familiar to soap fans as the theme to ABC-TV's "General Hospital." Koz's caressing riffs are wrapped with lush strings and a soft beat, with a crisp production quality that renders it accessible to both mature and young audiences. Don't miss the videoclip, which features ex-"GH" actress Emma Samms. Proceeds from the single will benefit the Starlight Foundation.

ROCKTRACKS FRANCIS DUNNERY Homegrown (3-56)

PRODUCER not issed WRITER not issed PUBLISHER not issed Attentic \$764 (CD pror The former It Bites frontman takes a

second stab at album and modern rock success with this catchy, radio-friendly track. The echoed, adventurous vocal style recalls inte-30s Peter Gabriel, while funk guitars and a steady drum beat ensure pop infection. Listen for the cheeky reference to the Stones classic "(I Can't Get No) Satisfaction."

STERFOLAR Ploy Programme PREGUÇAR not issed WRITER Gane, Sadier PUBLISHER Complete Music Elektra 9003 ICD promo singrel Here's a fun throwback to the chic girlpop of the '60s. Groovy guitars jangle with fab female vocals, while an ongoing organ establishes the too-cool tempo. This is straightforward pop, sanitized and fresh for consumptio

OVIS Queen Of The In-Betweens (3 54) WITER Dws UBLISHERS SchadenheudeFerrous, ASCAP restless S2 ICD single)

This is the ultimate Generation X anthem. Simultaneously embracing and denying the very culture from which he s, Ovis sings of the state of being stuck in the lost generation. This is a quirky pop song that pulls off the ultimate feat-to be humorous without being perceived as a novelty song. The est cultural reference h Kross, while the silliest is Donny Osmond. Bonus Gen-X points for the mandatory lyrical mentions of "The Brady Bunch" and Susan Dey.

APRIL'S MOTEL ROOM God (4 14) PRODUCER Matt Hyde WINTERS T. Kelly, April's Molel Room PUBLISHERS Careers BNG-AMRH-appeng, BMI Invental/Epic 6243 (ctr Sony) (CD promo) Textured acoustic-rock ditty is layered with harmonious vocals and sweeping guitar riffs. Posturing lyrics occasionally interfere with the song's tasty melody and subtle, conga-line groove. Regardless, cut is linked closely enough to college and alternative radio trends to merit interest.

RAP DIS'N'DAT Party (3 41)

PRODUCER not listed WRITERS J McGowan, N Change, V Bryant, H W Casey, H. Frech PUBLISHERS: Pethburgh(Hamck/Longitude, BMI Epic Street 56R1 (cl) Sony) (CD single) Rap-flavored bass track pumps up the jam with massive crowd chants to hoot and holler to. Die-hard partiers will instantly recognize the background sample from K.C. & the Sunshine Band's 1979 single "Do You Wanna Go Party." The infectious "Bassed Out" mix brings more scratchin' and a bigger beat to satisfy even the biggest of booty shakers

Party on.

PCKS (b): New releases with the greatest chart potential. CRTC'S CHOICE (d): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical ment. NEW AND NOTEWORTHS!: Highlights new and developing acts workly of itserions. Cassade, work of Co insigns equally appropriate for more than one forms are reviewed in the category with the tooledes sudence. All releases available to radio and/or retail in the U.S. are eligible for review. Seed opens in Lamp Files, Belloons, 1551 Security, New York, NY, 10, 10, 2005. County origing should be enter to Billions. A Plants Capsar W, weight-lie Inno. 27,202.

BILLBOARD JULY 30, 1994

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Cleveland Outlet True To Indie Roots

BY CARLO WOOLE

CLEVELAND-No way will Cleveland's Repeat The Beat shop become a 'yuppie mall store," vows Dave Swanson, the store's manager. "The idea here is no bullshit, just

music," says Swanson, a veteran of the ousiness both as a musician and in re-"That's why we can have a really large jazz section, as well as independderground rock. "Most of the staff comes from independent stores," says Swanson, a Mer-

seybeat-style man who spent nine years working at Chris' Warped Rec-ords in suburban Lakewood. "First and foremost, we're music fans, as opposed to unit admirers.

Swanson admits that the first Repeat The Beat in the Cleveland area is off the beaten track (pun intended); the nearest sales competitor is a Coconuts in Parma, a 10-minute drive south, And the closest stylistic competitor is My Generation, another alternative-feeling (and well-stocked) independent, in Westlake.

The idea is to draw from all over, attracting customers by word-of-mouth and by print ads that appear in the alternative papers Free Times and

"We try to get people in the habit of counting on coupons and sales every week," says Swanson, who drums for Cobra Verde, the hard-rocking successor to Cleveland legend Death Of Sa-

Repeat The Beat boasts a small stage at the back of the store for instore appearances and radio tie-ins. says he hopes that eventually local bands will play the Repeat The Beat stage, using such occasions to spread their name, sound, and product. "The idea is not to become a venue. but to add to the character of the

store," he says. Even though it has only been open ince late April, the store already has character. The space, a former video outlet, is large and boasts rock posters. well-stocked racks offering the ridicu lously exotic and the too-familiar, and a friendly, knowledgeable staff: When asked about the latest Charlie Haden recording, salesperson Victoria Korosi recommended not only the Haden/ Quartet West's "Always Say Goodbye, but also said she would order "Dia-

great bassist made with Portugese guitarist Carlos Paredes. "At Chris' Warned, kids would hang

out and not buy anything," Swanson says. "Here, there are teen-agers, elderly people, mutant freaks. And they buy. That's because there's Black Flag, but there's also Jimmy Buffett." Compact discs greatly outstrip ca

ettes in sales, says Swanson, who adds that there's still a market for vinvl. Not only is vinyl more aesthetically pleasing than its smaller-format suc cessors, many independent labels still release product on vinyl, Swanson says. "The majors are treating it more as a novelty-like, the new Joan Jett album ["Pure And Simple" on Warner Bros/Blackheart | has two songs on the [vinvl] that aren't on the CD. I think the labels declaring the death of viny was premature. If anything, the majors

should phase out cassettes. Although there's no turntable at Repeat The Beat, a CD player near the front of the store allows customers to check out in-store play options before purchasing a title.

"We carry the top 40," Swanson says, "but we also carry the bottom 40, the much-preferred category."

DETROIT-BASED REPEAT THE BEAT OPENS IN CLEVELAND (Continued from page 47)

Freedy Johnston and Luka Bloom:

world beat vocalist Sheila Chandra; the intellectual hardcore band Helmet; and the tough pop of Velocity Girl. The flyer, which often doubles as an ad, gives each

store an identity, a sales vehicleand valuable tieing to record com-Such activity is exciting for Kotrys, a businessman who is

enough of a music fan to carry a 12-disc CD changer in the trunk of his Lincoln. He could have stayed in Detroit, opening small stores in a highly competitive market where his operation already services many independents (including the in novative Ann Arbor operation Schoolkids). But in Cleveland, Kotrys wanted to play a new game. "If we did another store in Michigan, it'd be like pushing the buttons all over again, he says. "Here, it was more of a learning experience." That was especially true when he

logues," a sparkling 1990 album the

encountered resistance from other music merchants in the area accustomed to owning the turf. One even went so far as to attempt to trademark the Repeat The Beat name in Ohio, thus blocking Kotrys from doing business in the state. The effort

Even Kotrys admits the game is getting tougher. Not only is he in

competition with Harmony House and other independents in Detroit, he also battles such appliance-oriented chains as Circuit City and Best Buy, and they're about to invade the Cleve

land area, too. Kotrys and his knowledgeable staff im to play by the rules, but they can be aggressive, too.

We try to be legit," he says. "That's why we don't carry bootlegs or promotional discs. We're trying to have the cool, independent feeling without all the bad things. We have people coming in and buying five or six CDs a week. We appeal to the serious record collector. The idea is to be really deep in catalog and in im-port CDs. We try to make Repeat The Beat a place to go, not a thing to do. You can buy a CD anywhere. Here, you can have fun."

Cleveland include "teen-agers, elderly people, mutant freaks," according to

DECLARATIONS OF INDEPENDENTS (Continued from page 49)

Eight of the album's songs are heard in their current concert arrangements, but four-"Burning For You," "Cities On Flame With Rock'N'Roll," "Godzilla," and the top 20 hit "Don't Fear The Resper"—scrupulously copy the

original recorded versions. We copied those as close as possible so they could be used in movies." Bloom says. "We had to karaoke ourselves. We went back to an engineer who made several records with us, to get that '70s flavor."

The tracks are popping up every-where: "Reaper" was used recently (at author Stephen King's behest) in the TV miniseries "The Stand," while the mirth-filled "Godzilla" was used to promote a TNT "Godzillathon" starring the building-toppling Japanese super-lizard. Two other songs may see the light of day in an as-yet-unreleased '70s-period comedy called "Stoned Age." Bloom and Roeser appear in the movie; "We're playing Blue Oyster Cult bootleg T-shirt sellers," Bloom The band, which has influenced

bands as diverse as Nirvana and Metallica, plans an album of all-new material this coming winter, and continues to maintain a heavy touring schedule. "We're playing 15 or 20 shows a month right now," Bloom says. Among its dates this month is a set at one of the band's old stomp ing grounds, the now-reopened My Father's Place in New York. Don't expect the lavish laser shows

that highlighted BOC's '80s concerts. though. "It was really a huge pain in the ass because the stuff was always breaking," Bloom says, "We had to have a licensed laserist. OSHA was on our whole tour. I guess lasers in the hands of long-haired weirdos was a little too strange for the governCustomers at Reneat The Reat in

manger Dave Swanson. (Photo: Carlo

Top Pop Catalog Albums.

	COMPLED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RICK SALES REPORTS COLLECTED, DOWNLED, AND PROVIDED BY SOUNDSCAN ARTIST LABEL & NUMBER DISTRIBUTING LABEL (\$10G. LET PRICE)	LAST	WEEK
Ī	* * * NO. 1 * * * THE EAGLES A 14 CLEATION 105+17 98:11 980 GREATEST HITS 1971-1975 11 Aveets at No. 1	,	,
Ì	THE EAGLES ● GREATEST HITS VOL. 2	3	2
t	BOB MARLEY AND THE WAILERS A . LEGENO	2	3
t	JIMMY BUFFETT A * SONGS YOU KNOW BY HEART	4	4
t	PINK FLOYD A " DARK SIDE OF THE MOON	_	_
t	STEVE MILLER BAND A GREATEST HITS	5	5
t	BEASTIE BOYS A * LICENSED TO ILL	7	6
t	PINK FLOYD A* THE WALL COUMBA 34:65*-15-98 (Q31-98) PINK FLOYD A* THE WALL COUMBA 34:65*-15-98 (Q31-98)	8	1
t	COLUMBA 34 (80° 15 98 EQ.15 98) JOURNEY & * JOURNEY'S GREATEST HITS COLUMBA 342 (8) (9) 80 EQ.15 98)	6	8
ł	THE EAGLES A* HOTEL CALIFORNIA	10	9
ł	ENYA A 2 WATERMARK	9	10
ł	MEPRISE 26774/WARNER BROS (10 98/15 98)	14	11
ł	SUBPOP 34" IS SELECT MITS EL TON COUN A 12 COCATEST MITS	11	12
ł		20	13
ł	ELEKTRA 60812 (# 98/15 98)	13	14
ļ		17	15
1		29	16
ļ	CLINELAND INTEL® 4074 SEPEC (10 98 EQ.15-98)	15	17
ļ		12	18
ļ	ERIC CLAPTON A 3 TIME PIECES - THE BEST OF ERIC CLAPTON POLYDOR 8053802* (1588 EQ.11.98)	16	19
ļ	CREEDENCE CLEARWATER REVIVAL A CHRONICLES VOL. 1 FANTASY 2* (10.98) 7.98)	18	20
1	THE DOORS A 7 LID-THA HOTEL SHITE SHE	21	21
	AEROSMITH A* GREATEST HITS COLLMBA (666) (7 98 EQ(1.98)	22	22
l	U2 A THE JOSHUA TREE	23	23
l	METALLICA ▲ ' RIDE THE LIGHTNING	19	24
l	YANNI A PANTI A PREFICE TIONS OF PASSION PRINTE INCH NAILS PRETTY HATE MACHINE	24	25
l	TVT 2610* (9 98/15 98)	28	26
l	METALLICA A 2 MASTER OF PUPPETS	25	27
١	SMASHING PUMPKINS GARCUNE 1705* 10 (M) 4 (M)	27	28
J	FLEETWOOD MAC A GREATEST HITS WARNER 1800. 2580(1979) 15:500	26	29
1	THE EAGLES ▲ ELEKTRA 755 1 × 10 × 10 × 10 × 10 × 10 × 10 × 10	33	30
Ī	BONNIE RAITT & LUCK OF THE DRAW	32	31
Ī	GRATEFUL DEAD &* THE BEST OF SKELETONS FROM THE CLOSET WHERE BRICE 2764 (7 96/11 98)	30	32
Ī	PINK FLOYD A * WISH YOU WERE HERE	34	33
1	BOB MARLEY AT HIS BEST	_	34
Ī	YANNI A DARE TO DREAM PRIVATE MUSC 82096 (10.98/15.98) SPAI SPAI	35	35
1	SEAL SEE "WARACH BEDS 19 86/15 960 SEAL	31	36
Ì	AERUSMITH A* PUMP	45	37
İ	SOUNDTRACK A TOP GUN	_	38
İ	ALICE IN CHAINS A FACELIFT	37	39
Ť	WAR © Author 1 (0772/8HeNO 17 48) 11 98) THE BEST OF WAR & MORE	35	40
t	ORIGINAL LONDON CAST A PHANTOM OF THE OPERA	41	41
t	CHICAGO ▲ GREATEST HITS 1982-1989	.38	42
t	COLUMBIA 34900 1798 EQY 1900 TAPESTRY	44	43
t	INDIGO GIRLS ▲ INDIGO GIRLS	-	44
t	ROLLING STONES STICKY FINGERS	-	
+	AEROSMITH A PERMANENT VACATION	40	45
+	LYNYRD SKYNYRD BEST-SKYNYRD'S INNYRDS	42	46
+	PINK FLOYD A* COLUMBA 2009** 10 98 EQ 16 981 A MOMENTARY LAPSE OF REASON	39	47
+		50	48
	PATSY CLINE A* GREATEST HITS MCA 12** CT 9812 980	47	49 50
t			

a numeral following the symbol. Most albums available on cassette and CD. *Astroick indicates vinul LE

is inclinate vibroting in symbols most inclinate available on it abstracts an DDC institute installation why to its availables. Most tape prices, and CD prices for WPA and SMG (abots, an suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from whoteside prices. If it is not the price of the price of the price of the price of the price of the prices of the price of the price of the prices of the price of the price of the price of the price of the prices of the price of the price of the price of the prices of the price of the pric



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Frank Mancuso. A O&A With The MGM CEO

BY KIRK HONEYCUTT

6 6 n o it big, do it right, and give it class." The motto of the studio's under, Louis B. Mayer, still holds true today as Metro-Goldwyn-Mayer celebrates 70 years of entertaining audiences worldwide with some of the industry's most beloved films. Currently, MGM is accelerating motion picture produc tion with a strong slate of projects on the boards. New management and production teams have revitalized both MGM and UA with the goal of producing 20 films per year between the two studios. The company is confident that its upcoming projects will be



and UA's proud pasts. From "Gone With The Wind," "The Wizard Of Oz," Midnight

Cowboy" and "Rain Man" to its recently released film "Blown Away," the studio is

well-equipped to deliver some of the finest

interview MGM/UA Chairman and CEO

Frank Mancuso about the company's current

successes and future plans. Appointed in July 1993, Mancuso is credited with rebuilding

ment force. Mancuso is serving as the VSDA

Convention's keynote speaker at the opening business session on Monday, July 25

the famed studio into a worldwide enterta

Billboard recently had the opportunity to

entertainment for the 21st century

which we will be announcing in the near 18: What are the advantages to reviving United Artists Pictures and thereby creating two separate film divisions? PM: The renewal of United Artists Pictures

Dilburd: In light of the restructuring and

Frank Hawase: We are executing a business

plan that we believe makes us fully competi

tive with the other major studios. We will be

producing 12 to 15 films per year and releas-

ing 18 to 20 films, including product under

distribution deals with Carolco and

PolyGram. We are able to do this because of

the financial restructuring announced last

summer, the formation of an experienced

management team and a major credit facility.

rebuilding progrom put in place by Credit Lyonnais last summer, what lies in the immedi-

ate future for MGM/UA?

was us to feed MGM/UA Distribution. MGM/UA Home Entertainment and MGM/UA Telecommunications (the theatri cal, home video and television distribution arms of the company) with two sources of films produced by us. MGM Pictures and United Artists Pictures have separate development and production staffs, which allows each of them to maximize attention on their own projects. In addition, the United Artists name has a special place in the history of the film industry, and we are working to return it to its roots—as a place where filmmakers are able to pursue their creative vision.

18: Credit Lyonnais must, of course, sell MGM by May 1997 to comply with U.S. banking laws. How does this situation color the stustrategies?

Plt Although our relationship with Credit Lyonnais is excellent, we view the 1997 intro duction of new partners and investors as a continuation, not the end, of the process of restoring MGM to its rightful place in the industry. We have developed a business plan that carries us through that transition.

IR WIE MGM and UA film budgets have to show restraint, or can you make o huge picture

or two if the elements seem right? FM: We do not have any constraints on Continued on page 57

For 70 Years, MGM Has Produced The Lion's Share Of Classic Films **And Hollywood Talent**

BY JOHN FRICKE

f Hollywood had had no studio other than Metro-Goldwyn-Mayer, the town still would have been the movie capital of the world." The opinion is that of film historian Richard Alleman, but the statement is incontrovertible. Now, in 1994. MGM celebrates its 70th-anniversary year and begins an eighth decade

of motion picture production and release. Its current schedule and an indefatigable, optimistic view of the future ensure the continuation of a tradition, reputation and history that comocc levend Leo the Lion has been both logo and mascot for MGM since

the studio's inception 70 years ago. Throughout that time, "the

lion's roar" has come to represent a quality and variety of entertainment unsurpassed by any other nmaking company. In the 65-year history of the Academy Awards, MGM has garnered nearly 60 Best Picture nominat winning the Oscar for "Broadway Melody,"
"Grand Hotel," "Mutiny "Grand Hotel, On The Bounty," "The With The Wind." "Mrs. Miniver," "An American In Paris. "Gigi" and "Ben

Hur. It all began on April 17. 1924, with the merger of the Metro Film Corporation, the Samuel Goldwyn Studios and Louis B

retained in the ritle of the company, although he had no connection with the organization. Along with the name, however, came the Goldwyn film lot in Culver City, Calif., and its logo: a roaring lion, encircled by a banner reading "Ars Gratia Artis" (Art For Art's Sake), At MGM's official opening ceremony, the studio's stars included Lillian Gish. Lon Chaney,

John Gilbert and Ramon Novarro. In its first year of business. the company earned a profit of nearly \$5 million. Within a decade, MGM was established as "the Tiffany of the business," and Debbie Reynolds later noted that the unofficial studio motto was "Do it big, do it right, and give it class." The unique Metro atmosphere of professional pride and family loyalty was initiated by Louis B. Mayer during his 25-year reign as VP; his philosophy, attitude and love for the

industry permeated the entire company. In the 1970s, longtime studio propman Hal Millar succinctly summarized the emotions of Metro employees: "Other studios made good pictures. We worked for MGM. We made better

Another of MGM's outstanding characteristics was the fervor with which the company embraced talent. As early as 1926, the studio claimed "More Stars Than There Are In Heaven," and the slogan was validated quickly and consistently. But the talent pool was far from limited to star performers. Such producers as David O. Selznick, Irving Thalberg, Hunt Stromberg and Dore Schary thrived at

MGM, whether creating film versions of the classics, lavish costume epics or dramas of social commentary. Between 1939 and 1962. Arthur Freed headed up his own production unit and was ultimately responsible for many of Hollywood's finest motion picture musicals, including "Singin' In The Rain," "Gigi," "An American In Paris," "Meet Me In St. Louis," "Easter Parade" and "The Band Wason." The studio's ace directors included Victor Fleming, George

Cukor, Vincente Minnelli, Charles Walters, Richard Thorpe,



-----From "Ben Hur" To "Gone With The Wind," "Wizard Of Oz" To "Thelme And Louise," MGM Has A Long Line Of Legendary Films By John Ericke

Metro-Goldwyn-Mayer is founded on a merger between Metro Film Corporation, the Samuel Goldwyn Studios, and Louis B. Mayer

MGM's silent-screen "Ben-Hur" stars Ramon Novarro and Francis X. Bushman; the picture rivals "The Birth Of A Nation" as a worldwide



1020 MGM's muscot. Leo the Lion MGM's masces, Leo the Lion, makes his first sound recording for the studio's first film with sound, "White shadows in The South Seas" "MGM had acquired the roaring lion trademark in the origi-nal merger deal with Goldwyn Studios four years earlier.

1820 The studio's musical supremses wouldn't be established for another decade, but MGM is the first to offer an "All Talking' All Singing! offer an "All Talking! All Singing! All Dancing!" picture, with "Broadway Melody." The film stars Anita Page, Bessie Love and Charles King with Mary Doran—and wins the Academy Award for Bess

MGM's last silent film. "The Kiss." is a stellar vehicle for Greta Garbo. "Garbo talks!" in "Anna Christie and, in the process, makes one of the very few successful transitions from silent-screen star to talking-

The Best Picture Oscar goes to "Grand Hotel," which features five of the studio's biggest stars: Greta Garbo (as a mercural ballerina with Garbo (as a mercural ballerina wir entourage), Joan Crawford, Lionel



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TO THE FUTURE.



MANCUSO Continued from page 55

our film budgets. The distribution agreement with Carolco should provide our theatrical distribution organization with "high-budget" films. However, there is nothing to prevent us from producing films in that category.

III: Overall, will your films be star-driven or story-driven? Plk For any film to have widespread commercial success in this competi-

tive marketplace, it must first tell a story, so all of our films will be story-driven. In addition, certain films will have major stars, because their presence enhances the value of the film and thus its marketability. Equally important, our films will have strong support casts whose names and faces will have positive appeal.

III. Do you foresee more overall producing deals, or will you attempt to create most of your product in-house? Plk We will create most of our product in-house, although we will unlike

overall production deals, such as Trilogy, on a selective basis. 10: Will you be looking for tent-note franchises, as you did at Paramount

Fit Yes. "Tent poles" are films with high awareness levels because of story or cast. For example, upcoming we have "Speechless," Geena Davis and Michael Keaton; "Cutthroat Island," with Geena Davis; and, of course, the upcoming James Bond project starring Dierce Brownen

III: What are the challenges of launching a new television division? If The television business is undergoing seismic changes. We are poss-

tioning MGM/UA Television to respond to those changes. Over the last six months, we have negotiated a substantial production commitment with Showtime, which calls for the production of 22 episodes of "The Outer Limits" (a prize UA library title) as well as a substantial multiyear commitment for made-for-cable movies to be delivered over the next

We are actively pursuing properties for first-run syndication and expect to be making announcements on two projects for fall '95 within the next few months. At the same time, we are actively developing movies of the week and miniscries for the networks. Late last year, we launched MGM Animazion. which, in addition to Pink Panther, has a number of projects in development.

BB: How will the UA and MGM libraries be exploited?

SCAPE APARE

Fit MGM/UA has always been the market leader in maximizing catalog sales. We made innovation in pricing and packaging library titles that have become the industry standard. We have implemented several simple, effect tive strategies with our films that have re-energized sales. In anticipation of the new Bond movie, "Golden Eye," we put the existing 15 titles on moratonium. The results were extraordinary, yielding five times our 1993 sales. We recently received many requests from corporate sporesors to aid in the relaunch of the Bond video library around late summer of '95.

III: What do you hope to accomplish with the announced expansion into ani-

Plt Our plan is quite simple. We recomize there is an enormous thirst in the marketolace for animation. We have built the foundation for this by setting up MGM Animation as a separate unit within our company to create. develop and produce all forms of animation—be it features, series, specials

We are very excited about our current production slate, which includes a second season of "The Pink Panther" in first run, a special for ABC entitled Continued on page 64

70 YEARS Continued from page 55

Clarence Brown, W. S. Van Dyke and King Vidor

Naturally, many of the studio's creative talents came to Hollywood via New York and the Broadway stage. Through the years. Metro utilized the abilities of such writers as Ben Hecht. Charles MacArthur, Anita Loos, and Betty Comden and Adolph Green. The studio also ned original film musical scores and ongs by Irving Berlin, Cole Porter, Richard Rodgers and Lorenz Hart, Harold Arlen and E. Y. Harburg, Hugh Martin and Ralph Blanc, and Johnny Mercer and Harry Warren

In other behind-the-scenes influences MGM costumes designed by Adrian started worldwide fashion trends. All the filmmaking reades-makeum art direction set and proper ty construction, special effects and publicityreached new heights at MGM. As Helen Haves unequivocally stated in 1990 MGM was "the great film studio of the world...not just of America or of Hollywood, but of the world."

At its peak, Metro was not only the premier ovie factory but very much a city unto itself. The studio's stated goal of turning out a film a week was seldom met—but it often managed three releases a month. Eventually, its Culver City property covered six lots, encompassing 180 acres. Lot 1 featured the sound stages and office buildings: Lots 2 and 3 housed perma nent sets (among them New York Street, St. Louis Street and Carvel, the imaginary home of film characters such as Andy Hardy); Lots 4, 5 and 6 were used for temporary constructions. During the 1930s and 1940s. MGM had near. ly 5,000 employees on its roster-from producers and actors to craftsmen and technicians. The studio was open 24 hours a day, six days a week; there was a commissary, a foundry, a hospital, a barbershop and even a

Of course, even MGM had to give way to changes in popular taste and the advent of television. By 1970, much of the studio's property was disbursed or destroyed. The back lots were razed and marketed as real estate; props, costumes and memorabilia were offered at auctions and rummage sales. Under Kirk Kerkorian, the name MGM became associated with a Las Vegas hotel. Later, Kerkorian purchased United

Artists, merging its legendary history with that of Metro. Ted Turner bought the combined resources of MGM/UA in 1985, ultimately selling off everything but the film library. Eventually, Lot 1 itself became part and parcel of the various corporate mergers, sell-offs and trade-offs-and Metro-Goldwyn-

Mayer established its new home in Santa Monica, Calif., in 1993. What remains of MGM, of course, are its films-new and old. Through their exhibition and preservation, through revival and television and home video, Metro continues to grow in stature and reputation. Its sixth generation of admirers is as appreciative and dazzled as



seat Lea the Lian made his first sound recording in 1928



Clark Gable and Vivien Leigh starred in 1939's Best Picture "Gone With The Wind."

any fans of the past; there remains no counterfeit for the quality of many MGM films. For decades, the studio was the best kind of playground for gifted adults-a place where talent, enthusiasm and virtually limitless financial support made almost anything possible. The appeal and magic of what was created is immeasurable but per

aps best summarized by author Peter Hay in his 1991 history of MGM for Turner Publishing. As he figuratively noted then, "The land of Oz beckons to lovers of movies each time the lion roars."



or interactive games

Barrymore, Wallace Beery and John "Me Tarzan, you Jane" launches a major film series for MGM when Maureen O'Sullivan and United

States swimming champson Johns Weissmußer star in "Tarzan. The Victor Fleming directs Jean Harlow in "Red Dust," which co-stars Mary Aszor and Clark Gable

1933 Fred Astatre makes his screen debut at MGM, partnering Joan Crawford in "Dancing Lady."

1934 Producer David O. Selznick and finector George Cukor bring "David Copperfield" to the screen, shooting the "all-British" picture entirely in Hollywood. Freddie Bartholomew becomes an immed

are star in the ride role 1935

The year's Best Picture is "Mutiny On The Bounty starring Clark Gable and Charles Laughton Producer Irving Thalberg is responsible for the revival of the film career of Groucho, Harpo and Chico Marx with



*A Night At The Onem The picture co-stars Knty Carlisle, Allan Jones and Margaret Dumont. William Powell, Myrna Low and Assa collaborate in the sophisticated mystery/comedy "The Thin Man," first of another successful MGM

1936 The Best Picture Oscar is awarded to "The Great Ziegfeld," a th hour biographical extravaganza topped by the production number "A Pretty Girl Is Like A Melody."

1937

Louise Rainer wins the Best Actress Oscar for her role in Irving Thalberg's production of Pearl S. Buck's "The Good Earth." Thalberg

MGM rry H. Waxman and Harold I. Huttas

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The Success Of MGM's Home Entertainment Division Is A Credit To Its Cast Of Star Executives



Richard Cohen president of MGM/UA Home Entertainment. is responsible for overseeing worldwide activities of MGM/UA Home Enretrainment, including home video product and elec-

tronic publishing in new media. Previously, Cohen was executive VP of Buena Vista Home Video Worldwide, with responsibility for the home video labels of Walt Disney,

Touchstone and Hollywood Pictures. "MGM's 70th has proven to be a mile stone year, as it re-emerges as a fully operational studio on every level," says Cohen. "Our home-enterrainment division has the unious apportunity not only to mine the greatest library in the world but to make a significant impact with one of the most admirable production slates in Hollywood.



MGM/UA Home oversees worldwide production, development and distrib-

David Bishop,

tion of the studio's home-video prodnet interactive such. nology and electronic media. Before rejoining the studio in January 1994 Bishon served as president and COO of LIVE Home Video Prior to that he was VP of sales and

marketing for MGM/UA Home Video. 'It is vital as studios enter into the interactive market, that they focus on the integrity of the programming," says Bishop. Treating CD-ROM product as a licensing opportunity to promote a film can endanger the long-term viability of this promising

George Feltenstein. senior VP/GM supervises all domestic home video activities for parent company Metro-Goldwyn-Mayer, Inc. Most recently, he was VP of sales and marketing where he spearheaded

markering activities for the company's video and laserdisc product. Prior to joining the company in 1986. Feltenstein served as national sales manager for New York-based Film Incorporated for seven

years, where he was responsible for the theatrical distribution arm, overseeing reissues of various classic and foreign films. "The home entertainment marketplace is expanding with ever-growing rapidity," says Feltenstein. "This gives those of us at

MGM/UA an extraordinary challenge to develop products that set a new standard for the industry. These will draw upon our greatest asset, which is the most significant library of motion pictures in the world."



Bob Hardenbrook, VP of creative services, is responsible for supervising the creation of marketing materials for MGM 11A Home Video's lineup of classic films and current releases

on videocasyctre and laserdisc Hardenbrook who joined the company in 1987 as

director of creative services, was previously an art director at Media Home Entertainment where he was responsible for designing the company's packaging and point-of-purchase materials. "The most challenging aspect of my job is

reinventing new ways to make our product stand out from the rest," says Hardenbrook. "What was once original design has now become industry standard. Our goal is to transcend those standards and to keep MGM/UA in the forefrom of creativity



Mindy Phillips VP of sales acts as the sales lini son between Warner Home Video's cornorate and field personnel and MGM/ UA Home Video's headquarters. She develops sales pro-

grams and works closely with marketing while maintaining direct relationships with retail and distriburion corporate headquarters

"As a leader in sell-through video, MGM/UA is reducing some of our best-selling titles to provide the home-video customer quality entertainment at a new low price," says Phillips. "This includes not only contemporary product, but some of our best classics, musicals and westerns as well."



Kim Wests VP of marketrna develops marketing programs for MGM/ UA's rental and sellthrough releases and is responsible for promotional sponsorships and tie-ins. she is also responsible for the creation

and execution of MGM/UA's print and television advertising campaigns and supervises all media placement. She joined the MGM/UA Home Video team in New York in 1983 and transferred with the division to Los Angeles in 1987

As we have shown this year with our FTD and Kleenex cross-promotions, MGM/UA is uniquely positioned to take the catalog business into a new era," says Wertz. "We have proven that catalog product can be very profitable-sometimes more profitable than direct-to-sell-through hits. Our goal is to pro vide creative and strategic cross-promotions that drive sales on all our products."

The Enormous Popularity Of MGM's Film Highlights Is Being Replayed On Video, **Due To Strong Catalog** And Promotions

BY TRUDI MILLER ROSENBLUM

GM/UA Home Entertainment owns the home video rights to one of the largest libraries of filmed entertainment in the world including new MGM theatrical releases, the surney more than hibrary of 2,950 titles and the United Artists library of more than 1,000 morion pictures. With a 70-year collection of classic films to mine, it's no wonder that MGM/UA Home Video does a thriving busi ness in catalog titles.

Since the late 1980s, the company consistently and successfully has reissued and marketed older films at a sell-through price of \$19.98 to \$29.98, encouraging viewers to start their own home collections. "MGM has been at the forefront of the sell-through business for

quite a few years-since about 1986," says MGM/UA Home Entertainment president Richard Cohen, "Right now our strategy is to look through our extraordinary catalog and highlight those titles that seem to have a great deal more potential than has been realized to date."



to the James Bond series of films. "These are quite unique-possibly the most accessible film fran-

chise in the history of cinema," Cohen says. The Bond titles have been available previously in various formats and at different prices. MGM's strategy is to make their reissue an exciting event through several stages. First was the announcement of a moratorium program, so that the films will be off the market for a while. "Then, at some point, we'll repromote and rerelease them in conjunction with the next Bond film, says Cohen. "And it's safe to assume they'll be renaclused, remastered and repriced. You could do something similar with the 'Rocky

Cohen also points to "Thelma And Louise" as a film with big sellthrough potential. "It did very nicely on video as both sell-through and rental," he says. "But you could make a case that this was maybe the most important film for women in the last 25 years. If that's true, that's something to examine; if marketed properly, its potential is much

Continued on page 60

would die shortly before completion of the film. The year's biggest money maker Jeanette MacDonald and Nelson Eddy.

1938 In their second of 10 pictures together, Judy Garland joins Micke Rooney in Carvel (Louis B. Mayer's



essential all-American town) for the fourth installment of the "Judge Hardy's Family" films, "Love Finds Andy Hardy."

1939 In order to get Clark Gable for the role of Rheu Busler, David O. rote of Rheta Buster, David O.
Selznick gives MGM distribution
rights and half the profits of "Gone
With The Wind," which wins
another Best Picture Oscar for the studio. The film co-stars Best Actress Vivien Leigh, Olivia de Havilland, Leslie Howard, Thomas Mitchell, Besi Supporting Actress Hattie McDaniel, Ona Munson and Bunerily McQueen

MGM spends \$3 million to bring L. Frank Baum's "The Wizard Of Oz" to the screen. It has since been esti-mated that Judy Garland, Frank Morgan, Ray Bolger, Bern Lahr, Jack

Haley, Billie Burke, Margaret Hamilton, Charley Grapewin, Clara Blandick, the Munchkins "and Toro, too" have been seen by more ment in history

Roben Donar receives a Rest Actor Oscar for "Goodbye, Mr. Chips" (winning over Gable in "Gone With The Wind," James Stewart in "Mr. Smith Goes To Washington," Laurence Olivier in "Wutherine

Heights" and Mickey Rooney is "Babes In Arms"). Director George Cukor and producer Hura Stromberg oversee an all-female casa for "The Women," which stars Joan Crawford, Joan Fontaine, Mary Boland, Phyllis Poyah, Florence Russell and Paulene Goddard



ON VIDEO Continued from page 59

MGM/UA also seeks out viewer input, polline consumers to find out which titles they'd most like to see.

One of MGM/UA's specialties is themed promotions, giving new life to older films by grouping them into a genre. "We do a tremenous amount of this kind of thing, and it's very varied," says MGM/UA Home Video senior VP/GM George Feltenstein. "We put our classics in groups of four to 12, depending on the circum-stances. We started our Family Classics line in 1988, before that came into vogue. We have an MGM Musicals line, and we were the first to do an Oscar promotion-highlighting past Academy Awardwinning films at the time of the current Oscars. It's very multi-

To:



"Thurse Seconds Over Tolow"



Frank Stnatra stars

"We also like to do promotions themed around a particular star," he continues. "Right now, we're very excited about the John Wayne promotion we're dome. That's special because we're releasing six films that he did very early in his career, real rarines most fans haven't had a chance to see." The subjects of other MGM star-centered promotions have included Clark Gable, Greta Garbo and Judy Garland.

In 1990, the company began its Leading Ladies series, fea-uring new-to-video films starring Grace Kelly, Audrey Hepburn, Jean Simmons, Greer Garson and other female stars of the silver screen. Added to the series this summer are six never-beforereleased titles featuring 70th-anniversary commemorative packaging and original trailers, released this month at \$19.98 each. MGM also uses cross-promotions and product tie-ins to add

Continued on page 62

1942

The wartime "Mrs. Miniver" teams Walter Pidgeon and Greer Garson and wins seven Oscars, including Best Picture, Best Actress, Best Director and Best Screenplay.

1943 Mickey Rooney and Fay Baunter bring to the screen (and to life) William Saroyan's "The Human

"Lassie, Come Home." the beginning of another MGM film series, stars Roddy McDowall and Pal, a male collie in the female title role. Was A Lady

Gene Kelly dances in "DuBarry 1044

Judy Garland and Tom Drake star in Vincente Minnelli's "Meet Me In St. Louis

stars Spencer Tracy. Esther Williams makes a splash as the leading lady of the Barbine Beauty Lucille Ball cracks the whim as a circus ringmaster during the "Ziegfeld Follies" opening "Ziegteld Follies" opent number, "Bring On The Brauriful Garls."

with Gene Kelly in "Anchors Aweigh. another MCM Beet Picture nominee. 1946

Lana Torner and John Garfield star in the heavily sugges-

Rings Twice. When Gene Kelly

when Gene Kelly breaks his ankle plays touch football. Fred Astaire is hastily summoned to one with Judy Garland in rving Berlin's "Easter Parade," which the ad-

The Poerman Abanca

1940

call "the hangest much 1040 Spencer Trans and Spencer tracy and Katharine Hepburn star as husband-and-wife lawyers in the Garson Kanin/Ruth Gordon screenplay "Adam's



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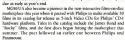


The Studio Enters The Interactive Age Betting Its Film Audience Will Be Blown Away By A Variety Of Futuristic Formats And Games

BY MARILYN A. GILLEN

GMUA has raised the curtain on the interactive future, embracing a tomorrow in which moving pictures have slipped the bounds of theater screens and videocassettes to take up residence on CD-ROMs and other 5-inch discs.

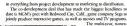
The opening credits on the 70-year-old film studio's baby-faced business saga have already begun to roll. The July 1 theatrical release "Blown Away, starring Tommy Lee Jones and Jeff Bridges, for instance, will be spun off into a game property due in September as a joint venture between MGM and Chicago-based game developer Imagination Pilots. Numerous other games, co-developed with a variety of partners including major game player Sega and based on a number of different films or original ideas, also are in the works, with several



With its new ventures in the multimedia realm, MGM/UA joins its rest rudios in what can only be described as a flurty of activity over the last six months. Its approach is a little different, however, in that it has chosen not to form a separate "interactive studio" as have others, such as Uneversal, Paramount and 20th Century Fox.

David Bishop, MGM's executive VP, Home Entertainment Inc., doesn't rule out such a move in the future. "As this business unfolds, you need to be flexible enough to entertain all possibilities," he says. "MGM/UA wants to be in a position to harness its in-house resources as well as utilitie outside expertise."

MGM also has made striking strategic teamings with outside development experts who can bring technical savvy to its creative cache. Unlike earlier such film studio relationships with gamers, however, MGM is not merely licensing away its properties. All of its development deals are co-productions in which the studio will be an active partner



clusive agreement will bear its first fruits by the fourth quarre of this year, says Alan Cole-Ford, MGM's executive VP for strategy and development, although he adds it is still a little too early to talk about which CD-ROM titles will be the first out of the gate.

"Because this will be our first joint release season, we want to make sure that the products we do bring to market will cast a very long shadow in terms of their profile," says Cole-Ford.

All joint efforts will sport both the Sega and MGM names on the pack-

MGM names on the packaging. Cole-Ford says MGM still is discussing whether it will use its existing logo or some variation of the logo bearing an imprint such as MGM Games on its game properties.

"We've believed in the melding of live-action video and computer technology as a great means of delivering a cinematic experience on mass-market-affordable home game system for some time," says Tom Kalinske, CEO/president of Sega of America. "Linking up with MGM allows us to do that with more ease and sophistication than ever

before." The Sega deal is unique in several ways, not the least of which is the emphasis on creating great "content" over creating specific projects just for games or just for farms only suf for Just ones. "Our hope is that a significant number of the projects we develop will be durable enough and unique enough to have a life beyond the interactive realm," says

Cole-Ford. *I think that's likely to be rune of a number of the titles we work on with Sega, but not necessatily all of them."

Particularly strong storyline concepts may get the green light for simultaneous film and game development, for instance. Others may prove themselves hits first as games and then get moved over to film.

prove themselves hits first as games and then get moved over to film. Some may hit TV screens.

"The initial thrust is to bring our creative teams together and to

Continued on page

ON VIDEO Continued from page 60

excitement to catalog releases. For example, last Mother's Day, consumers who bought an MGM musical received a coupon for \$20 fit a floral purchase from FTD. For the '90th-anniversary deluxe collector's edition of "Casablanca," MGM/UA did product tie-lins with Nestle's and with Taster's Choice.

In August, MCM/IA celebrates its 70th anniversary via a joint promotion with Nieres (the tissue company also is celebrating its 70th anniversary). Customers can receive a 5's rebuse by purchasing one of a select groups of videos and four Nieree produces. The videos are "The Wizard Of Oz." "Singin" in The Rain, "West 5tde 5tory," Moonstruck, "The Cutting Edge and "Berny And Joon." The promotion is being supported by a joint 53 million advertising campaign, and in September the companies will aponsor a "Tear-perker



Marathon" on TNT. Meanwhile, retailers will be supplied with shell talkers, tear pads and in-store displays.

New themstal illim offer WGMUA method reportunity to add excitement to where rheese. This summer, the company has there exponentions must be explained to the interest of new movies. Of hime reported seven of the closed Losed films to 1519-30. On july 20, consicising with the theoretical remains call "Angels in The Onfield-"Moving of the Conference of the Conference of the Conference of the conference of the Conference

"I think these releases will do very well," Cohen says. "Our objective is to take advantage of the increased awareness of these films and to market them effectively to make sure the people most likely to buy them know they're available."

MGMU/JA has many other sell-through promotions for this sum-

Continued on page

1981 Best Picture "An American In Paris' gives Gene Kelly a stellar showcase and introduces Leslie Caron to the screen. 1962

1962 Donald O'Connor, Debbie Reynolds and Gene Kelly dance their way through "Singin' In The Run."



Blown Away * explodes on two fronts-film and name

The Spencer Tracy/Kathurine Hepbum team continues to exhibit box-office power in "Pat And Mike."

"The Band Wagon," starring Fred Astaire, features the new tune "That's Entertainment," which would become an MGM theme song.





1068
Lons Joutha and Ledic Caron share top billing with Maurice Chevaller and Fernome Gringold are Caign' caps off nearly 20 years of musicals from the Arthur Freed Unit. The film wins 9 Oscars, including Bear Picture.
Elizabeth Tipofor and Paul Newman star in Tennessee Williams' Cai On A Hot Ti Roof.' The too

money-maker of the year



Happy 70th Anniversary



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NAIRD



ON VIDEO



mer. On June 22, the company offered a doubleheader: first, a group of eight never-before-released "Action Adventure Classics," all high lighted by 70th-anniversary commemorative packaging and origin ingited by "oriented says to the including James Stewart, Spencer Tracy and David Niven; and second, a "Billy Wilder Collection," saluting the legendary director with 10 \$19.98 releases, including the new-to-video "Avanti," the long-unavailable "Private Life Of Sherlock Holmes" and a repriced "Buddy Buddy." This month, MGM/UA reprices 16 Elvis Presley titles to a collecuble \$14.95.

"in general, we will be more aggressive and more visible in the mar-ketplace this year than we ever have been," says Cohen. In addition to the 70th-anniversary milestone, "the whole company has gone through a major transformation in the last year, and that's created a revitalizing energizing force. We certainly will benefit from that. Having a lot of new first-rate theatrical films being released by the company and having a new spirit and a new energy coursing through the company, makes this a very exciting place to be."

MANCUSO Continued from page 57

"The Stray" and the production of our first major animated feature, "All Dogs Go To Heaven II," which will be released for the '95 Thanksgiving Christmas

Additionally, we will be theatrically releasing for Easter '95 "The Pebble And The Penguin," a Don Bluth film that features the voices of Martin Short and Jim Belushi with songs by Barry Manilow. We have also started a num ber of animated shorts to play at the beginning of our MGM family pictures. The first, which will play with our August release "It Rurs in The Family," features the Pink Panther and his arch nemesis Voodoo Man (a character we hope to spin off into a series). The next will be an all-new production of "The Lionheart," which will star Leo the Lion and his madeap family of lion cubs. We're looking to this as a franchise that could spin off into all areas of the company's activities.

IR: What plans are afoot in the home-video arena? Pk We recently added two well-respected video veterans-Richard Cohen

and David Bishop-to strengthen our Home Entertainment group. That involves working closely with our sales agent, Warner Bros., and the distributor/retail communities. Plans are in development to help increase our focus on a worldwide basis. Certainly, the increased product flow with films like "Getting Even With Dad," "Blown Away" and the Geena Davis/Michael Keaton vehicle "Speechless" will help propel the company to the forefront of the industry Furthermore, we have renamed the area MGM/UA *Home Enterta ss interactive programming and other electronic media.



The remake of "Ben-Hur," with Charlton Hesson in the rile role, wins an unprecedented 11 Oscaes, topped by Best Picture.

Cary Grant meets Alfred Hitchcock in

MGM. Cinerama and an all-star cast provide the panorama required for "How The West Was Won."



INTERACTIVE

come up with new vehicles and new stories that can work as games but are also rich enough and entertaining enough to warrant exploitation in subsequent media," Cole-Ford says.

The Sega pact is nonexclusive, and, as it focuses on creating new projects, that leaves the door open for MGM to mine its films via other

development deals as well.

One such development that the studio has high hopes for is a spring.

1995 the attical release called "Tank Girl." The film, which executives predict will be "huge." is based on a comic-book heroine who is extra-ordinarily popular in the U.K. and Europe.

The concept is one determined to be perfect for game and film development, and thus both projects were put into simultaneous production. The game, being co-developed with a U.K.-based company called Argonaut, is slated for simultaneous (or near-simultaneous) release with the film neat year.



Boxed Set: The "Rocky" mornes are on 5-inch Video CD.

While "Blown Away" will be released on the PC CD-ROM and Sega CD platforms, Cole-Ford says "Tank Girl" will go a little wider, likely adding Sega Saturo as well as other platforms to the mix. MGM has postioned listelf as "platform-neumal" in terms of develop-

ing for any vallet platform, although Cole-Ford says the carmidge males, while not nucled on completely, is not a focus now for the company, MGM is also at work on two other arenas of development, which Cole-Ford characterieses as "character-based game development" (Such as centering a game on an animated character) and game development based not on current feature-fallin properties but on library tutles. Details on these projects are pending:

Does all this mean movies on silver discs will replace those on the silver screen? Will the film audience become splinnered as a wider varicy of products becomes available? Not for MGM, which forsees a happy coexistence between its core film business and its ancillary multimedia one.

"We've seen new home-entertainment systems develop in the past without adversely affecting the core business," says Bishop. "If anything, this new medium adds a unique dimension to lessure-time activity.

"It is vital, as studios enter the interactive market, that they focus on the integrity of the programming. Treating CD-ROM product as a licensing opportunity, solely to promote a film, can endanger the long-term viability of this promising undustry. If the consumer has relatively consistent good purchasing experiences, we'll reap the benefits of a dynamic, incremental business."

Stay tuned ■

Elvis Presley's position as leading man for MGM rock musicals hits a new high when he suits with Ann-Margere in "Viva Las Vegas."

1965 Julie Christie achieves stardom in the David Lean adaptation of Boris Pasternale's "Dr. Zhivago." Stanley Kubrick's vision of "2001" won the director an Oscar and sent Keir Dullea and Gary Lockwood on "A Space Odyssey."

Sarah Miles, Trevor Howard and Roben Machum star in David Lean's "Ryan's Daughaer."





The Legacy Continues As MGM's Slate Of Future Films Features Star Vehicles And Potential Hits

BY ALAN KARP

tentative and subject to change

nent of MGM/UA's upcoming slate of feature films. The titles are listed in order of anticipated time of release; all information is

Entertainment III," "Clean Slate," "Getting Even With Dad" and "Blown Away," the following are among the most promi-

oming on the heels of such recent releases as "That's

"It Runs In The Family" Charles Grodin, Kieran Culkin and Mary Steenburgen star in this sequel to the 1983 comedy "A Christmas Story." Set once again in the fictional town of Hohman, Ind., the movie

chronicles the antics of the eccentric Parker clan during one particularly memorable summer in the 1940s. The zany goings-on are centered around 10-year-old Ralphie's battle with the neighborhood tered around 10-year-out mappine's pattie with the insignation bully, his mother's revolt against the local dish promotion and his wacky father's yow to get rid of his annoying neighbors once and for all (August 5)

"Sleep With Me" This contemporary romantic-comedy explores the morals and mores of modern relationships. Over the course of six social gatherings, three close friends-played by Eric Stoltz, Meg Tilly and Craig Sheffer-find their relationships challenged by infidelity and temptation. The result: a bittersweet romantic triangle. (fall)

"Speechless" Michael Keaton and Geena Davis star in this battle of the sexes involving two opposing speech writers who square off during

Richard Roundtree heads the

inchine Boys

George Burns gets the Academy Award for Best Supporting Actor opposite an argumentative Walter Matthau in Neil Simon's "The

Peter Finch delivers his final performance (and wins an Oscar) in Sidney Lumer's "Network." Best Actor Richard Dreyfuss stars with Marsha Mason in Netl Simon's "The Goodbye Girl."

trene Cara dreams of "Fame," and



the film's risk summains the Occar 1001

MGM purchases United Artists and inherits the greatly successful franchises of James Bond, Rocky and the Pink Panther. 1982 There were Oscar naminations all

around for the stars of Blake

Edwards' "Micros Alicsonia and Lesley Ann Warren. 1002 Linda Hum earns a Best

Supporting Actress Oscar co-starring with Mel Gibson in "The Year Of Living Dangerously

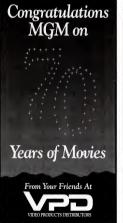
MGM/UA's "Rocky IV" sets a

new box-office record for its opening weekend 1007

Cher is "Moonstruck" by Nicholas Cage and is named Best Actress of the year. 1000

"A Fish Called Wands" is the comedy sleeper hit of the year, and Kevin Kline takes home an





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a political campaign. As the candidates' campaigns heat up, so does Keaton and Davis' romantic involvement. (Christmas)

"Fluke" This magical fable spins an adventurous yarn about a dog's quest to find his family after he discovers that he was a man in his past life. As his fantatic and sometimes, harrowing journey unfolds. Fluke receives some much-needed help from Rumbo, a street-smart dog who shows him the ropes of the canine world. Marthew Modine, Nancy Travis and Eric Solte star.





"Wild Bill" The resurgence of the western continues with this chronicle of the exploits of one of the Old West's most colorful true-life legends. Jeff Bridges stars as Wild Bill Hickock. Walter Hill ("Geronimo," "48 Hours") takes the directional reins.

"Hackers" lain Softley ("Backbeat") will direct this humorous cyberpunk thriller about a group of reenage computer-whizzes, whose pranks land them in the middle of a dangerous industrial-espionage plot.

"Species" This suspenseful science-fiction thriller about a genetically engineered creature who runs amok is scheduled to begin production in August under the direction of Roger Donaldson ("No Way Out," "The Geraway").

"Tank Girl" Based on the popular British come book, this futuristic action adventure features Lord Petry ("A League Of Their Own") as Refercia flast (fail, as eye young bettome with an invervent and the properties of the propert

"Rob Roy" Liam Neeson is the headliner in this adventure tale set in 18th-century Scotland. Tim Roth and John Hurt are among the supporting cast members, with Michael Caton-Jones ("Doe Hollywood") set to direct.

"Goldencyt". After much speculation as to who would succeed Inmohy Dalton, Fuer Bonsona has been chosen to portury flundom's most famous spy in the 17th installment of the popular James Bond senses. Brosam becomes the fifth screen to play Bond, following in the footsteps of Scan Commey, George Lazenby (who appeared in only one film). Roger Morea and Dalton. Said on be set in contemperary Russia against a background of arms-dealing, this big-budget adventure is executed to be much shooting in Cerebro for release sometime in 1995.

Oscar for his conne tour de force in the film. 1969 "Rainman" carns a Best Picture Oscar and another Best



1991 Susan Sarandon and Geena Davis creme a new kind of screen team in "Thelms And Louise."

Rayes from the critics helped Stockned Chauning earn a Best Actress Oscar nomination for "Six



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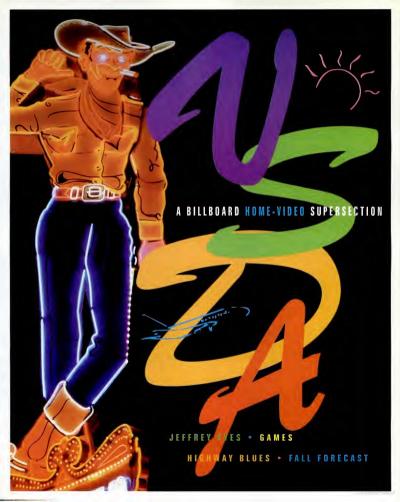


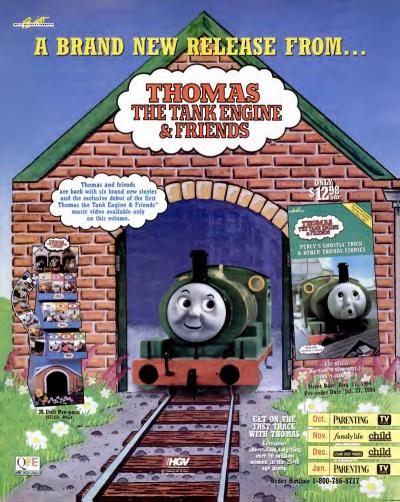
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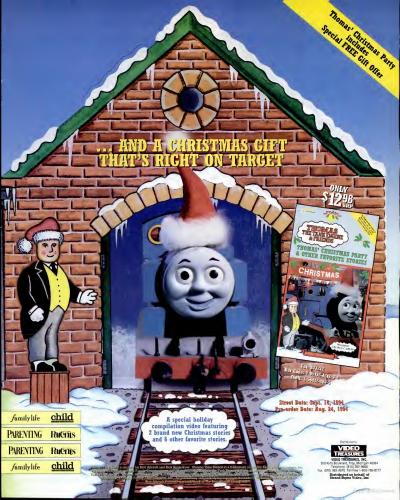
It's been 70 years since the M-G-M Lion first roared, creating some of the best films to ever come out of Hollywood. The video industry has enabled us to bring our cherished motion pictures of the past into the present, while promising to create home entertainment success stories out of current theatrical hits like *Blown Away* and *Getting Even with Dad*.

With over 40 new films in various stages of development, and the establishment of the United Artists production arm, we are excited about our promising future and the great films coming to our retail and distribution customers. We thank you for your continued support and are looking forward to the next 70 years.

- The Staff at MGM/UA Home Entertainment







Home Video



Gale-Force Gains

Sell-Through Fills Retail's Sails As Year-Round Releasing Becomes A Reality

BY KEN TERRY

hile rentals are still the meat and potatoes of video retail-ers, the boom in sell-through has provided a tasty side dish this year. A rise in the number of major sell-through releases, coupled with the direct-to-video infusion of "The Return Of Jafar," has helped boost video specialists' sale business by up to 25% for the year to date.

Including sales of previously viewed titles, sell-through still probably accounts for no more than 10 to 15% of

most specialists' revenues. But, in contrast to a generally flat rental market, sell-through's gains have done much to fill retailers' sails this year. Such titles as "Mrs. Doubtfire," "The Fugitive," "The Return Of Jafar" and "We're Back! A Dinosaur's Story have each sold millions, and the fourth-quarter releases of "Jurassic Park" and "Snow White" already have retailers salivating.

Many of them think the sel-fi blockbuster and the Disney classic could rack up more than 20 million units each-a feat previously accomplished only by "Aladdin" and "E.T." But veteran retailer Jack Messer, who runs seven-store Gemstone Entertainment out of Cincinnati, notes those are "awful big predecessors. Twenty or 30 million is a lot of copies."

WIDE-MOUTH MONSTER Retailers forecast that "Jurassic Park" will sell substantially more than "Snow White," mainly because its demographics are broader. "I



think 'Jurassic Park' will be the biggest video sell-through title ever," oiggest video seit-inrough title ever,"
asserts Tony Clark, movie buyer for
the 46-store Movie Warehouse chain,
based in Lexington, Ky. "'Snow
White' has more of a niche audience.
There are too many Disney collectors
out there for 'Snow White' not to be a big hit. But I don't think they'll compete with each other."

Neither does Steve Apple, VP of communications and new business development for West Coast Video, a 500-store franchise operation based in Philadelphia. Apple says each title will have its own audience; moreover, Continued on page 97

DICTUDE

FTC TALKS, STUDIOS HEED: Back in the miserable winter months of January and February, a ray of warmth came in a speech delivered by Mary Steptoe, acting director of the Federal Trade Commission's Bureau of Competition, to the Practising Law Institute in New York and Los Angeles.

Steptoe gave thumbs up to minimum-advertised pricing programs. "Genuine co-operative advertising programs that condition promotional allowances on a dealer's agreement to advertise only at certain minimum price levels will be evaluated under the rule of rea-son," she said, "And the commission has recognized certain efficiencies that may result from such programs

Where MAP is found to be tied to resale-price maintenance or as part of an "agreement among man-ufacturers," the FTC would take action. Since the studios make sure to act alone, Steptoe's words likely sparked the return to MAP by Disney and MCA/Universal (Bill board, July 16). "Hollywood must have read this speech," says an

RECAPTURE: The GATT bill delivered to Congress by the Clinton administration likely will include provisions that would allow foreign copyright holders to recap-ture onwership of intellectual properties including movies that have passed into public domain in this

If passed as proposed, "the copy-rights are effective immediately, except where someone in the U.S. has invested money" in a PD edi-tion, says an administration source. Those vendors will be given a year to sell off inventory, and possibly additional relief over some period additional relief over some period of time. "The probability is about 90% that something very close to this will be included," he predicts. Residents of all signatories to the Berne copyright convention and

World Trade Organization coun-tries would be eligible for restora-tion. Nothing's definite, however, until the bill is introduced. There is some question whether GATT legislation will make it through Congress, and whether recapture will make it through to the final version. Video mail-order companies are sure to raise a stink, but our source thinks the provision 'is such relatively small potatoes' to Congress that Clinton won't have to trade it to win over GATT

EVALUATING: Joe Shults, GM of BMG Kidz/BMG Video, says he's "assessing all the deals" that

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Q & A With Jeffrey Eves

"Some people have characterized VSDA as a sleeping lion. We have enormous potential in this organization, a natural advantage. Maybe the time has come to wake up the lion, practice the roar and make sure it's heard in the studios, in the financial centers of New York and in state capitals around the country."

BY EILEEN FITZPATRICK

Three months ago, the Video Software Dealers Assn. board of directors hired Jeffrey P. Even an its president, under a cloud of controversu stemming from the abrupt dismissal of his predecessor, Don Rosenberg, and the inability of the organization to launch longpromised marketing campaigns. An outsider. Eves brings with him more than 20 years of professional managemeut experience gathered from his tenures in the private sector and on the White House staff, Before joining VSDA, Eves was VP of corporate and public affairs at Fort Howard Corporation, a paper manufacturer. In his first trade-press interview, he talks about his impressions of the organization and the industry, as well as his goals to clevate VSDA to a new level of professionalism.

BILLBOARD: What attracted you to VSDA, and why did you apply for this job?

JEFFREY EVES: First and foremost, the industry is an exceptional industry almost by any measurement that one might look at it. Last year. Americans spent \$340 billion on entertainment, and the whole entertainment industry grew by about 13% last vear. If you take into account the fact that we were on the tail end of a rece sion, that was more than twice the growth of consumer spending, which grew about 6%. So, first of all, you have an exceptional anomaly taking place in this industry that isn't in other industries, and that's the very rapid Another is its sheer size and magni-

Another is its sheer size and magniule. We talkeed about the \$430 billion number; it's hard for the average individual to get their arms around a number as big as \$400 billion until you ait tack and compare it to something. In the U.S. last year we spent \$270 billion on education. Here you have an industry that has so much effect on everyone in the country, and worldwide, and it is larger than the money we allocate or the state of the state of the state of the configuration of the state of the state of the reorder of incuses that the whole indus-

try is grappling with. Then of course, there is the significant attraction of change. Here we have a situation where technological advances are coming along so quickly that we're seeing change take place right before our eyes. It's a little bit like the computer industry. In the first days, you had a computer which was as large as this room and cost about \$300 million. Then, every 18 months they cut the size of that same computer in half, doubled the power and dropped the price. If the automobile industry had done the same thing, you could go out and buy a Rolls Royce for approximately \$3.50, and it would get 800 miles to the gallon. That's the same kind of dynamic happening in entertainment, in terms of the convergence of new technology it's influencing this industry in a significant way. The third item is the VSDA itself.

You'd be hard-pressed to find any

other industry, with the exception of the food industry, that touches as the food industry, that touches as About 55 million people walk into a video store to rend or buy a video store to rend or buy a video ble. An organization like VSDA is the An organization like VSDA is it's an organization and the video of the lif's an organization that some have characterized as a sleeping flow.

In comparison, the Motion Picture Assn. Of America is much more visible, but when you look at it in a political sense, and it is because you're dealing with that much of the society, the MPAA has nine members, who are located in two congressional districts in the country. I sat down with Valenti. which I discovered to my surprise was the first time there had ever been a meeting of the staff head of VSDA and the staff head of MPPA. Jack was almost salivating at the political opportunity and political prospects for the VSDA because its reach is so broad. The VSDA has a member in every congressional district in the U.S, but for some period of time has been hiding its light under a barrel "The VSDA has a member in every congressional district in the U.S, but for some period of time

some period of time has been hiding its light under a barrel and has not realized some of the potential that certainly exists."

and has not realized some of the potential that certainly exists.

BB: Are there any similarities between your old job and this one? EVES: Sure, there's an awful lot of things that are similar. Some people have raised the question, and fairly so, if it's a good strategic move on the part of VSDA to go out and recruit someone who doesn't have video expensee. In thinking about that, I tried in my conversations with the board, and man who owns a video store on Main and Elmi nary town in America, and man who owns a video store on Main and Elmi in any town in America, to find out what it is that VSDA is really looking for. What are the kinds of which we have been sufficient to the store of the whole of

the VSDA board.

First, I thought VSDA wanted to find someone who had demonstrated sension-level management experience, and over the last 20 years I've done that for three Forms 600 companies, trade organizations and on the White House staff. If had insportant to thouse the sale insportant to thouse the sale insportant to the senses it is a different salinations because it is a different salinations because it is a different salinations because it is a different salination of the sale of the s

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Brit Vid: Sales And Censorship Up. Rental Flat

■ BY PETER DEAN

n 1993, British Video Association members delivered 52.2 million retail videos into the market, which was 11.7 million more than in the previous year, Excluding Disney titles, the market showed a shipment growth of 15% at a value of \$473 miln-some 311 million pounds.

If the BVA represented 86% of consumer sales, the association estimates total revenues generated at \$549 million, from a retail shipout of 61 million unite The BVA actimates that consumer sales were worth \$977 million (643 million pounds)-an increase of 27% on 1992. The British Assn. of Record Dealers (BARD) has published figures estimating total market value for 1993 at \$857 million, or some 564 million pounds. Film and kid-vids were the largest genres, with a 30%

DISTRIBUTING THE WEALTH Sell-through market leader is Disney, with a 16.6% share of the 1993 market: and that does not look like it

will be changing, with "Aladdin" and "Snow White" due in the final quarter. Distributors note that they have been able to follow Disney's coattails into high-street multiple stores. Moves into major chains, which have been pioneered by Disney, have yielded major returns for the likes of Warner (who are achieving 200,000plus units for a new feature film on sell-through), PolyGram has 12.9% of the sell-through market, while BBC Video, Warner and Video Collection are next in market-share value.

With the appearance of "Mrs. Doubtfire" and "Jurassic Park"-the latter on an experimental short-rental window-on retail before year-end, there should be an added fillip to a healthily growing market sector, should it need one

RENTAL LANDSCAPE million to \$803 million (in sterling

The rental market was flat in 1993 with transactions up marginally from 317 million to 328 million. Consumer nue value was also up, from \$777

terms, 511 million to 528 million)encouraging signs both, although with BVA members' units-shipped down 14% to 2.7 million and distributorworth down more than 15% to \$120 million, the rental market is clearly declining for distributors.

The BVA estimates that total worth of the rental market is \$129 million (85 million pounds), with 3.1 million units shipped.

A steady stream of good product— including "Passenger 57," "Made In America," "Falling Down" and "The Assassin"—has helped Warner maintain its lead on the rental market with 1994 first-quarter share currently 26,6% (up from 15.5% on the same period last year).

Columbia TriStar and sister company 20.20 Vision managed 22% (up from 12% on last year), while CIC was

Banned "Lieutenant": Harvey Keitel

marginally down, at 15.5% of the rental market. The shortfall was made up by drops in share by Guild (down from last year's 18.5% to 10.8%) and fifth-placed FoxVideo, whose lack of blockbusting product is blamed for a share slumped to 7.5%. Buena Vista also has half its 1993

first-quarter rental share, although the new-found product stream through its revamped studio activities is expected to change that. The top-renting title of 1994's first quarter was "Cliffhanger," with just over \$3 million rental revenues generated. There are numers of a resurrection of some form of generic advertising campaign, with retailers aiding funding, to try and jump-start the rental

BANNED "LIEUTENANT" Video has been headline news again these past six months, although for all the wrong reasons. A new political war has been waged against the industry, which sees new, tougher government censorship introduced







Traveling well for Warners: "Passenger 57

this September, Films like "Reservoir "The Bad Lieutenant." "True Romance" and "Menace II Society are banned from video release, while many more 18-rated films will be severely cut for video release.

Although the amendment to the Criminal Justice Bill will not ban "Schindler's List" on video, as it would have done if made law in its original form, the new legislation will impose six-month prison sentences on video stores that rent or sell videos to underage minors. The commercial knock-on is for U.K. video rights to horror/violent films to be devalued. with film fairs noticing U.K. buyers stipulating get-out clauses should the censor not greenlight a film for U.K. video release

Distributor body the British Video Assn., under new director general Lavinia Carey, responded by publishing its first in-depth consumer study of usage and attitudes. Surprisingly, one in four people interviewed follow the line that 18-rated films shouldn't he sold or rented on video. The research also found that 85% of VCR owners are active in buying or renting videotapes, and that this is spread evenly across the aocial spectrum. although heavy renters of video tapes tend to be blue-collar, and the bias of the industry is towards 16 to 34 year-

IN-STORE IMPULSE BUYING Some 94% of respondents thought

that watching a video was good value for money, although 45% thought that sell-through tapes were expensive. The industry's message about video having new films available before satellite and cable is beginning to get through, with 56% of consumers understanding this, And 28% of those interviewed without satellite or cable intend to get one or the other in the next five years, although 72% do not expect to get these services at all.

A good sign from the grass-roots level is that heavy renters are more often finding the title from stores rather than other sources. Interestingly, 52% of consumers do not pre-book rental titles.

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NEDA

Special-Interest Delivery

Kid stuff, NFL, black belts and the Bible highlight fall SI schedule.

BY CATHERINE CELLA

ou know special interest has made it when a store opens dedicated exclusively to sell-through titles. New York's How To Video Source will celebrate its first anniversary this November with plans to go national.

national. "It will happen as people become interested in the idea," says owner Richard DaCosta. "The best-selling titles for us include yoga videos and dance—everything from ballroom to country line to belly dancing."

Celebrating its fifth year in Princeton, N.J., is Vide-O-Go Tape Learning Center, where everything on the shelves is to rent or own. "We earry a lot of travel titles," says owner Dean Stevens, whose own travel plans include a trip to Albuquerque for a second franchise.

As to what's coming up in S.I. for the remainder of the year, here are some highlights in children's, exercise, music, travel, classic TV and the growing area of sports videos.

KIDDIN' AROUND Kid stuff still has the right stuff, with more releases planned than any other genre, Before its October 28 streating of the "never-to-be-onvideo" "Snow White And The Seven Dwarfs," Walt Disney has "Winnie-The-Pooh And Christmas, Too" in October. On its Jim Henson label, look for the Muppet Classic Theater's direct-to-video fairy-tale spoofs this month.

Uther clusters it causes arouse van wer Thomas The Tank Engine titles wer Thomas The Tank Engine titles were the title that the title thad the title that the title that the title that the title that th

Those Mighty Morphins are back this month from Saban in a 10-volume rerelease of the top-rated show/video. September sees three new Morphin titles, followed by an exclusive-tovideo holiday special, as well as the video debut of the new VR (Virtual Reality) Troopers. Mighty Barney is back, too, with

three Lyons titles—the just-released Continued on page 80

Kid*Vision weighs in with three Baby-Sitters Club titles.



CBS' "I Love Lucu" series steps into stores this month.







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All titles: B & W / Not Rated 33 recorded & STREET DATE: AUGUST 3, 1994

150A

Special Interest

Continued from page 78

"Barney Live In New York City" and October 5's "Imagination Island" and "Waiting For Santa" revelease. And those irresistible Olsen twins return to video in late September in a detective-musical series, "The Adventures Of Mary-Kate And Ashley" (BMG/ Dualstar).

Other musical kids on the block include this month's CBS release of four Dr. Seuss sing, alongs; P/S/S's October 6 release of its ninth Wee Sing, "Under The Sea;" Discovery Music's Aug. 30 title, "The Wonderful World Of The Wooley Cat" and Parade's release (this month) of "Jessi

Tyler Moore has two GoodTimes videos out September 15, on body sculpting and aerobics. "Kathie Lee Gifford's Feel Fit And Fabulous" tape debuts this month from Video Treasures. And Stefanie Powers offers a "Broadway Workodt" in her Lightyear vid due September 27.

Lightyear vid due September 21. Familiar faces return, too, in 'Denise Austin's Yoga Balance' (Parade, August), "Kathy Smith's New Yoga" (Body Vision, September), "Tamilee Webb: For Women Only (Body Vision, December), and Susan Powter on grocery shopping (A*Vision, August).

Healing Arts plans new yoga tapes in coming months. Wood-Knapp Continued on page 82

CELEBRATES
AROUND THE WORLD





Pop booty: MPI's "Hullabaloo" series bows Sept. 29.

Richard Scarry's Sing-Along Morniar Goosi Mideo Rives

Colter Sings Just For Kids."
For the holidays, Sony Wonder offers "Are You Afraid Of The Dark!," "Tales From The Crypt-keeper" and 'Christmas Rugrats' and the animated "Night Before Christmas" tooth this month. Video Treasures streets "Tales & Tunes For Christmas & Hanukkah" as well as four animated "Christmas Carol" vids before the end of this month.

LIVE debuts "Norfin's Halloween, A Norfin Noel" and Will Vinton's "Claymation Christmas" September 21. And ABC aims for the September 7 release of three Christmas titles. including "P.J. Unfunny's Christ-"Other kids' highlights include two Shari Lewis titles from A&M and three "Really Wild Animals" from National Geographic this month. Look also for "Railroaders" from Big Kids Productions and Republic Pictures' "Cro" from the CTW program about a Cro-Magnon boy September aports "Adventures Of Dudley The Dragon" from Good-Times, an astronomy video from Mazon, and "Masquerade" and a Native American legends video from Smarty Pants.

MUSCLIN' IN Exercise videos get a workout this fall, and with some new faces. Mary



Moore's merrier: two Mary Tyler Moore vids from Good Times next month



Ill-fitting: Capitol drops a Beasties longform this fall.

ABBOTT & COSTELLO COLLECTION



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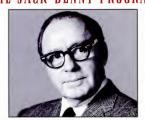








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Scl. #81991 / 50 Mins. / \$14.98 S.R.P. Vol. 5: IACK IS KIDNAPPED/THE LUCILLE BALL SHOW Sel. #81992 / 51 Mins. / \$14.98 S.R.P.

Vol. 6: THE CHRISTMAS SHOW/THE RAILROAD STATION Sel. #45032 / 51 Mins. / \$14.98 S.R.P.

Special Interest Continued from page 80

offers "Black Belt T'ai Chi Chuan" September 4. And for something completely different, check out rollerpletely different, check out roser-blading fitness with "The In-Line Workout" (ABA, August) and country line dancing (Quality).

ROCKIN' ON

Longforms look good this fall with releases from Kiss. Cream and Boyz II Men (PolyGram): The Beastie Boys (Capitol); and B.B. King, Aerosmith and Vince Gill (MCA), ABC anticipates six country vids, plus "The Mamss & Papas." And A*Vision has "Tracey Lawrence: Alibis" on tap.

Heating things up even before that are Elektra's "10,000 Maniacs Un-plugged," "The Vatican Holocaust Commemoration Concert" from Rhino, Kultur's "Jose Carrera And Friends," Disney's "Best Of Broadway Musicals" with John Raitt, Video Treasures' "Perry Como In Ireland," and White Star vids on George Jones, Andy Williams and Carole King.

Sept. 29 sees the release of the first four (of a planned 10) titles in MPI Home Video's "Hullabaloo" series. Culling footage from the NBC popmusic show that ran from 1965 to 1966, the series features performances by the Byrds, Smokey Robinson & The Miracles, The Mamas & Papas, Yardbirds, Lesley Gore and the Moody Blues, among others.

SLIDIN' INTO HOME

Sports videos must be scoring with the public, with at least 50 titles set for release before the end of the yesr. Twenty-eight are team tapes for each of the franchises to celebrate the NFL's 75th anniversary. In addition, PolyGram plans eight NFL specials, as well as highlights of World Cup USA '94.

Baseball is represented in a Ken Burns documentary on THE and in Video Treasures' "Once There Was A Ballpark" with Martin Sheen. Hockey scores on ABC's Stanley Cup video, basketball on CBS/Fox's finals vid and "NBA Rewind" (October 19), and championship kickboxing with Jean Claude Van Damme on Video Treasures. And look for "The Nancy Kerrigan Story" from ABC Oct. 26.

ZONIN' IN

The classic TV lineup includes "The Flintstones" (of course), fully restored for its THE bow. CBS has "I Love Lucy," "The Beverly Hillbillies" and "The Twilight Zone," while LIVE releases four "Great Performances this month. GoodTimes goes with three "Dick Van Dyke Show" titles in September, and ABC Daytime offers 'Pure Erica" and "Luke & Laura II' in October

MOVIN' ON

The travel boom from IVN this month showcases trips to New

Mexico, France, Italy and 13 supercities. September sees its "Reader's Digest Alpine Adventures." For airborne adventures, there are THE's Amelia Earhart film starring Diane Keaton and Parade's space-shuttle special, "Lift Off," with Patrick Stewart (October)

A"Vision travelled too, for its Sept. 28 cheerleader tanes "Girls Of The SEC/PAC 10/Big 10/Ivy League series. August should also see deliverv of "Peuthouse's 25th Anniversary Pet Of The Year Spectacular." And for another kind of spectacular, check out "Charlton Heston Presents The Bible" (in four volumes) from Good-Times this September.





Expected from Elektra: "10,000 Maniacs Unplugged



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Highway Blues: Who'll Pave And Who'll Ride Information's Fast Lane? Here's What Wall Street Thinks...

BY DON JEFFREY

all Street has not given up on video retail, despite the inevitability of video on

Interviews with securities executives-whose educated guesses about the future of companies and indus-

tries inform decisions on where to invest conital-reveal that video retailers should put aside their fears about the information highway for another five years at least. Moreover, these experts say, even after a majority of American homes

are wired to "smart" TVs that can call up any movie anytime, people may resist subscribing to services that cost a lot of money and do not offer the viewer-friendliness and sociability of a rented video and VCR and the neighborhood video store, "Mr. Average Citizen is very cost-conscious. Unless it's cheap, it doesn't stand a chance," says Lee Isgur, analyst with Jefferies & Co.

Asked where they would place their bets on the interactive future, analysts and bankers agree that the providers of content are a good place interactivity to the home, especially now that some of the big alliances between the two sectors-like Tele-Communications and Bell Atlantic's proposed merger—have failed. But Isgur calls the competition "a battle of press releases" because services tracts to provide the hardware for interactive TV. Isgur says Japans companies like Pioneer, Sony and

Panasonic are weighing in with equip-ment that could rival the Americans. Then there are the software companies that are making the systems

delivery systems to high-capacity fiber-optic lines at a rate of 4 mill to 5 million subscribers a year, it could take more than 12 years to rewire America's 60-million-plus cable housebolds. During that time video retailers will retain their hold

video-rental business does have a leg up," says Robert Broadwater, ma aging director of the New York investment banking firm Veronis, Subler & Associates Cost may indeed be the biggest roadblock on the infoway. Londoner

says the cablers or phone companies "may spend \$1,000 or \$1,500 and find out there's not enough demand to cover the capitalized costs in the early stages. It wouldn't surprise me if that's the case." But many sources believe that true

video-on-demand-with instantaneous access to movies and features like fast-forward and rewind that VCR users now enjoy-will allow distributors to charge premium prices for the convenience of ordering entertainment by telephone or the TV remote-control unit.

Or through the PC. There are some wbo believe that the personal computer will be the pathway to interactivity, rather than the TV. "At the moment, the growth is in PCs. The cable-upgrade business is still in the realm of fantasy," says Benjamin. In fact, the PC is already interactive, for those who subscribe to online services; Benjamin is recommending the stock of America OnLine.

Analysts, though, tend to think the PC will coexist with, not replace, the TV in the average American home. The computer will be used for home shopping or financial planning and possibly videogames. The TV will continue to serve its function of entertainment box. Broadwater says, "We have a fairly strong conviction that there will be multiple pathways into homes. One box in the living room will be like today's TV, with relatively limited interactivity, for entertainment And there'll be another box, like a PC, with a high degree of interactivity for online services



to start. These are the companies like Walt Disney and Time Warner which make and market the movies, music and TV shows and license their use to cable and broadcast systems. Craig Bibb, analyst with PaineWebber. says, "Disney has kept its focus as a programming company. It's wellpositioned to be a valuable brand on the electronic highway." Next in importance to analysts are

the distributors of content. These include the cable operators like Tele-Communications and Time Warner. David Londoner, managing director of Wertheim, Schroder & Co., picks Time Warner because it is both a cable operator and a content producer. Phone companies like US West and Nynex are also good bets for the coming infoway. Of the telcos, Londoner says Bell Atlantic has been "the most

BATTLE OF THE PRESS RELEASES

Analysts see a heated race between the telcos and the cablers to bring are only in the test phase and most subscribers' homes have not been wired for the new technology. Satellite transmitters like DirecTV

and programs that direct the operation of the interactive TV and allow the consumer at home to use his fancy new set-top box with ease and famil-

cheap. It doesn't stand a chance," says Lee Isgur, ana-

are also in the game, but many observers believe satellite's reach is limited when so much of the U.S. is already wired for cable.

The providers of equipment are also important vehicles on the infoway. Some analysts are less anthusiastic about this sector because it is too early to tell what systems will eventually capture the consumer market. Indeed, at least one high-profile test of an interactive network-Time Warner's near Orlando-has been delayed because the operating system was not ready. But companies like AT&T, General Instrument, Silicon Graphics and Scientific Atlanta have been winners on Wall

Street after obtaining lucrative con-

iarity. Analysts are impressed with companies like Microsoft that are creating such tools, but say the competition's too great now and no one knows about \$1,000 to \$1,500 per customer in capital investment to bring about interactive TV, they cannot predict what it will cost the customer.

ment. "Between now and then,

Blockbuster can easily diversify,

that it will cost the cable companies

Although most analysts are saying

David Londoner

says Benjamin.

lyst with Jefferies & Co., on TV subscriber-services. Everyone agrees that two good mod-

whose software will prove to be the consumer's favorite.

12 YEARS OF REWIRING Investment sources believe that large-scale use of video-on-demand is at least five years away. Keith Benjamin, analyst with Robertson Stephens & Co., indicates that with cable companies upgrading their els for pricing are pay-per-view movies and video-rental fees. Payper-view may be a flawed model, however, because buy rates have remained relatively light.

RENTAL'S LEGS "Unless there's a compelling cost advantage to video-on-demand, the

Is it possible that, after all this, the infoway turns out to be nothing but a costly boondoggle for the companies

investing their profits? "There will be unbelievable multibillions of dollars of failures," says Isgur. "It's not going to turn out as forecast. But are we going to have an electronic highway? Yes. And is it going to be interactive? Yes."

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RHYTHM ON THE RIVER

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HERE COME THE WAVES

Colorblind Navy recruit Bing Crosby has his hands full with amorous identical twin sisters (Betty Hutton in dual roles) and shipmate Sonny Tufts, who plans to make one of the twins his very own. Sel. #81883 / 1 Hr. 39 Mins. Includes original theatrical trailer.

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1	1	19	LIVE AT THE ACROPOLIS & Private Music BMG Home Video 82163	Yanni	UF	13.9
2	2	13	LIVE Curb Video 1777/06	Ray Stevens	u	16.9
3	3	8	THE SIGN Arista Records Inc. BMG Video 15726	Ace Of Base	a	9 96
4	4	65	COMEDY VIOEO CLASSICS A	Ray Stevens	UF	16.9
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6	5	9	ZOO TV: LIVE FROM SYONEY PolyGram Video 8006313733	U2	U	19 5
7	10	34	LIVE SHIT: BINGE & PURGE Elektra Entertainment 5/194	Metalica	UF	89.9
8	8	11	INGIAN OUTLAW Curb Video 177708	Tim McGraw	U	16 9
9	7	38	LIVIN', LOVIN', & ROCKIN' THAT JUKEBOX A Areas Records Inc. 6 West Home Video 15725-3	Alan Jackson	UF	149
10	9	8	THE HOME VIOEO Anstallaface Records BMG Video 25727	Toni Braxton	UF	12 5
11	11	14	KICKIN' IT UP	John Michael	şı	12 5
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13	13	40	Columbia Misse Video 19449179 GREATEST HITS MICA Misse Video 10932	Reta McErtire	15	19 5
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17	16	34	Epic Music Video 19949164 ALAPAL OOZA: THE VIDEOS	Michael Jackson	ŀ.	-
18	17	24	ALAPALOOZA: THE VIOEOS Scott Bras. Video BMG Home Video 754923 VULGAR VIOEO	Werd All Yankous	SF	39
19	23	35	A*Vision Entertainment 50345-3 THIS IS GARTH BROOKS A*	Pantera	U	16.5
20	19	109	Licerty Home Wideo 40038	Garth Brooks	UF	24 5
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22	20	75	I STILL BELIEVE IN YOU A MCA Music Video 10679	Vince Gill	SF	39
23	30	17	PAUL IS LIVE PoyGram Video 8006305273	Paul McCartney	IJ	19 9
24	22	89	BEYONG THE MINO'S EYE & Minamar triages inc. BMG Video 7233380018-3	Jan Hammer	UF	19 5
25	24	3	THE HIT VIDEO COLLECTION PogGram Video 8006318873	Sammy Kenthaw	IJ	14 5
26	27	12	THE MAKING OF ESTRANGEO HOME VIOEO Geffen Home Vioeo 39545	Guns N Roses	UF	16 5
27	28	68	THE PREMIERE COLLECTION ENCORE PoyGram Viseo 4400861533	Andrew Lloyd Webber	U	13.5
28	26	8	THE GREATEST HITSAND THEN SOME Ansta Records Inc. BMG Home Video 14766	Barry Manilow	U	191
29	NE	wÞ	METAL ROOTS-VH-1: MY GENERATION Rhino Video A*Vision Entertainment 72/907-3	Various Artists	U	14 5
30	25	17	SO FAR SO GOOD (AND MORE) PoyGram Video 4400895413	Bryan Adams	UF	24 5
31	RE-E	HTRT	IN CONCERT A* PolyGram Video 0712233	Carreras-Domingo- Pasarotti	UF	29 5
32	29	10	RAISING HELL BVG Home Video 80091-3	Iron Maiden	UF	199
33	34	85	THIS IS MICHAEL BOLTON & Columbia Music Video 19V-49159	Michael Bolton	UF	13.5
34	31	18	HILLBILLY ROCK NCA Music Video [068]	Marty Stuart	SF	99
35	32	77	FOR MY BROKEN HEART A: MCA Music Video 10528	Reba McErtire	si	99
36	39	41	LIFE PROMISE PRIDE LOVE Epic Music Video 19949172	Sade	U	151
37	HE-E	NTRY	KONFIDENTIAL PolyGram Video 4400876033	Kns	U	195
38	-	HIRT	X-TREME CLOSE-UP PoyGram Video 440085395-3	Kess	U	191
					ŀ.	
39	35	36	CALL OF THE WILD BMG Video 66311-3	Aaron Tippin	57	9.96

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vor WEEK ENDING JULY 30, 1994 Video Previews

MUSIC

The Who, "30 Years Of Maximum R&B Live." MCA Music Vide approximately 155 minutes, \$19.98.

MCA celebrates 30 years of the Who in grand style with this power play that features a cavalcade of rare. archival concert footage and some bilarious interviews through the venes with hand members Pete Townshend, Roger Daltrey, Joho Entwis and Keith Moon Clausic moments include the performance wheo Townshend first made mincement out of his guitar and started a trend that still thrives today, as well as



Daltrey's admittance in a recent interview that he's finally given up the battle with his hair and is happy to go curly. Of course, concert otage is the jewel in the crown and song selection varies from obscure numbers that will thrill cult fans to the band's bestknown hits that have thrilled the world for decadea. Video, which MCA is cross-promoting with its new CD boxed set, is packaged with an eightpage booklet profiling the atured performances.

CHILDREN'S

"Mr. Wizard's Thumbs Out." Wizard Productions (617-354-4435). approximately 30

This live-action video is geared toward children ages 3.8 - as well as their parents—who haven't yet kicked the habit of sucking their thumbs. There's no more harsh advice here, like putting a bitter substance on the child's thumb. on the child's thumb. Instead, speech pathologist Linda Bejoian offers a more new-agey approach to the problem that includes having children mark happy and sad faces on a calendar to show when they had good days, as well as create a special puppet they can wear on their hands as well as "confide in" during the transition period. Parents are advised to provide lots of positive reinforcement— including the suspect art of bribery-when their abildron don't suck as opposed to berating them when they do. The when they do. The negatives are that the program is cheaply produced and the produced and the protagonist spends a good deal of time whining about her plight.

HEALTH/FITNESS

Limited (805-772-9253). 48 minutes, \$29.50.

condition that limits mobility does not moon ing an unfit life. "Pathways," which has received endorsements from the National Multiple Sclerosis Society and other health organizations, offers a gentle alternative to norobie based exercise programs that can be difficult and unhealthy for people who have arthritis or are overweight, as well as conjugat The video features exercises that emphasize breathing control and balance or well as some muscle strength-building. And the program's slow'n'steady page encourages participants to rewind for a second shapes or fast-forward through segments that do not suit their particular fitness needs



DOCUMENTARY

Subway: The Empire Bensath New York's Streets," A&E Home Video, 50 minutes, \$19.95.

The great network of track that lies under the streets of New York City is the focal point of this documentary. which is being released during the subway's remarkable 90thanniversary year. Cursed by some for being too dirty. too slow, too hot in the summer, and too cold in the winter, the subway remains the single best means of getting around in the evercrowded Big Apple, as well as the oldest running transportation of its kind to the United States, Video

Video Previews is a weekly look at new titles at self-through prices. Send review copies to Catherine Applefeld, 2238-B Cathedral Ave., NW, Washington, D.C. 20008.

"Food Made Great Wine Made Easy," V Eve Productions, 35 Vine's Living with a physical disability or another

> Latest taste of the good life from Kansas City, Mo.based Vine's Eye aims to

includes some interesting

infobytes (the Lost Property Office beneath 8th

Avenue could stock a small

department store), as well

sometimes humorous in

hindsight—transportation

the subway, including the

pneumatic subway and

elevated cable car.

experiments that predated

INSTRUCTIONAL

as a look at the

impractical—albeit

simplify the culinary mass of wines and match foods with their best complements Unfortunately, the program is conversational to the point of approvance. Host and ine's Eve president Dave Eckert interviews international wine expert ug Frost in a wine shop, and later in an upscale gourmet grocery shop, and asks him to discuss, with visual aids, the various dos and don'ts. The trouble is that the overanyious Eckers interrupts Frost so often that the professional, one of only two people in the world to held the dual titles of master sommelier and

MADE-FOR-TV "Baywatch: Nightmare master of wine, can barely get out a complete thought

You Can Play Guitar," DW Video Productions (800-853-7379), 72 He's a megastar in Europe. minutes, \$29.95

Basic guitar lesson includes all the fundamentals enthusiastic strummers-to be need to get started. Video instructor Scott Morris is a patient teacher whose methods effectively encompass explanation and immediate demonstratio The skills be covers range from the rudimentaryhow to tune the guitar and the names of the notes oo the neck-to the subsequent steps of how to read a tablature, play beginning-level chords, and play basic scales, including the "A" pentatonic minor

scale. There's a lot of ground covered hers, so viewers likely will be doing a lot of rewinding as they

Rusiness Networking Made Easy," The Prescott Group (203-242-9299). approximately 25

minutes, \$29.95. Although some could argue that perfecting the art of "networking" is the last

thing our society needs, those who hide behind the plants or turn into stuttering fools at busine gatherings will find this straightforward how-to somewhat useful. Communications consulting firm Prescott offers a

simple four-step program that includes tips oo how to prepare for the gathering, entering, keen a greenfully walk nway from someone in order to meet others. Unfortunately, the demonstrations that follow reveal a roomful of Stepford employees whose every move seems so contrived that they might frighten off aoy non-Prescott types. Advice is solid, but it should be taken with a grain



Bay," "River Of No Return," LIVE Home Video, approximately 90 minutes, \$14.98 SP/\$9.98

His likeness on posters adorns any given street corner in Germany's cities. And now viewers bave the opportunity to turn on David Hasselboff any old time they want. Ob. and yes, let's not forget his colleagues, those bikini-clad stalwarts of water safety who bave given the series the nickname "Babe Watch." But wbo cares about all that superficial garble? Fans will flock to these videos because of their intricate plotlines and bigh drama. "Nightmare Bay" is the movie that first started the wheels rolling: River Of No Return" is full of the non-stop action that has kept "Baywatch" watchers glued to their

FAMILY FARE TO SAVOR AND SHARE. INC CROCRY AND FRED ACTAIRE

STAR IN THE BEST LOVED MUSICALS OF ALL TIME!



IRVING BERLIN'S MUSICAL EXTRAVAGANZA WILL DANCE ITS WAY INTO HEARTS AND OFF VIDEO STORE SHELVES!

BLUE SKIES

Fred Astaire, Bing Crosby and Joan Caulfield star in this sensational film that boasts 30 Irving Berlin songs, 47 sets, sumptuous costumes, a budget of \$3,000,000, and Astaire's famous dance number, "Puttin' on the Ritz," a split-screen wonder!

Sel. #80858 / Color / 1 Hr. 44 Mins. / Not Rated \$19.98 S.R.P.

STREET DATE: AUGUST 3, 1994

WHEN BING SINGS, SALES SOAR! A MUSICAL PIECE OF HOLLYWOOD HISTORY TO TREASURE FOREVER!

HOLIDAY INN

More musical movie magic from Irving Berlin! This film introduced the Academy Award* winning song "White Christmas" and also includes "Easter Parade." Fred Astaire, Bing Crosby and Virginia Dale sing and dance up a storm in this unforgettable gem.

Sel. #55039 / B & W / 1 Hr. 41 Mins. / Not Rated \$14.98 S.R.P.

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ONE OF THE MOST HONORED FILMS OF ALL TIME! A TIMELESS, OSCAR'- WINNING TREAT STARRING ONE OF HOLLYWOOD'S MOST BELOVED ENTERTAINERS.

GOING MY WAY

Bing Crosby earned an Academy Award® for his performance as young Father O'Malley, who's sent to help out a mortgage-ridden parish. This heartwarming film won seven Oscars® including Best Picture and Best Director, Leo McCarey. Barry Fitzgerald co-stars.

NOW AVAILABLE





1994 "Retailer Of The Year" Finalists

mong the many activities planned for this year's VSDA convention is the July 27 presentation of the Retailer Of The Year Awards. The closing-night seremony will announce winners in five award categories—small, meetium, large and Canadian retailers, in addition to non-specialty retailers. The 1994 finalists are as follows:

SMALL RETAILER

- · Country Home Video,
- Clovis, Calif.

 Video Galaxy of Putnam,
- Putnam, Conn.

 The Video Station,
 Alameda, Calif.

MEDIUM RETAILER (6-20 STORES)

- Movie Stars, Poughkeepsie.
- Video Library, Sarasota,
- Fla.

 Video Smith, Boston, Mass.

LARGE RETAILER (MORE THAN 20 STORES)

- · Palmer Video, Union, N.J.
- Rogers Video, Richmond, B.C.
- Video City, Bakersfield, Calif.
 Video Watch, Ann Arbor, Mich.
- CANADIAN RETAILER (1-20 STORES)

Maple Grove Movies Ltd,

- Oakville, Ontario

 Steve's TV Ltd., Kitchener,
 Ontario
- Video Shoppers World
 (VSM), Ottawa, Ontario
 Video View Ltd., Red Deer,
 Alberta

NON-SPECIALTY RETAILER

Best Buy, Minneapolis, Minn.
 Kroger's, Cincinnati, Ohio
 Randall's, Houston, Texas
 Wegman's, Rochester, N.Y.

VSDA 13TH ANNUAL HOME VIDEO CONVENTION LAS VEGAS CONVENTION CENTER July 24-27

Schedule Of Events

(All information accurate as of press time.)

EARLY BIRD REGISTRATION/EXHIBIT SET-UP HOURS

THURSDAY: 9am-5pm FRIDAY: 9am-5pm SATURDAY: 9am-5pm

EXHIBIT HOURS

SUNDAY: 10am-5pm MONDAY: 10am-5pm TUESDAY: 10am-5pm WEDNESDAY: 10am-5pm

SATURDAY, JULY 23

6:30-8:00 PM: REGIONAL LEAD-ERS RECEPTION

Sponsored by: MCA/Universal Home Video & Video Business and Video Software Magazine (by invitation only)

SUNDAY, JULY 24 2:30-4:00: OPENING BUSINESS

RECEPTION

Speaker: Larry King, CNN Talk Show Host

Larry Kina

PANEL: "Reality Byles: The Truth About Home Entertainment's Future"

-Moderator: Larry King, CNN

8:00-10:30: DINNER & PRESENTATION

Sponsor: Buena Vista Home Video

1:30-3:00: "The Clinton Health-Care Plan: How Will It Affect You?"

Moderator: Tom Warren, Video Hut, Fayetteville, N.C. -Glenn Hutchins, Senior Advisor, The White House -Lisa Minshew-Pitney, FHP, Inc. -John Motley, NFIB

3:30-5:00: "Managing To Win" Speaker: Joe Theismann, ESPN Announcer and former NFL Quarterback

3;30-5:00 "Video Games; Interactive Retail"

Moderator: Owen McDonald, Video Store Magnazine
- Steve Apple, Game Power
- Headquarters, Philadelphia
- Andy Burton, Movies To Go, Des Moires, Iowe, Video Droid, Mill
- Valley, Call
- Chuck van der Lee, Rogers Video,
BC, Canade



-Steve Berrard, Blockbuster -Paul Kagan, Kagan & Associates -Tom Kalinske, Sega of America -Bill Mechanic, 20th Century Fox -Jack Valenti, MPAA

6:30-8:00: OPENING COCKTAIL RECEPTION

Sponsor: Warner Home Video

MONDAY, JULY

10:00-12 NOON:
BUSINESS SESSION
Keynote: Frank

12 NOON-1:15:

Mancuso, MGM/UA Speaker: George Bush, 41st U.S. President

LUNCH & PRESENTATION

Sponsor: Hemdale Home Video

SEMINARS:

1:30-3:00: Consumer Panel: "The Customer's Point Of View"

Moderator: Larry King, CNN

1:30-3:00: "CD-ROM: A New Spin On Video Retailing"

Moderator: Jim McCullaugh, MultiMedia Merchant -Jeff Allen, Entertainment Technologies -John Fudge, Latest & Greatest -Michael O'Donnell, The Software Toolworks -Court Shannon Media Vision Connert Mulitu

-David Pomije, Funcoland, Eden Prairie, Minn.

6:00-11:00: "Monday Night At

The Movies"

Major Hollywood releases will be screened at a local cineplex.

at a local emeplex.

Continued on page 90

BILLBOARD JULY 30, 1994



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Schedule Of Events Continued from page 88

Columbia TriStar (TRA)

Fox (TBA) MGM/UA ("Blown Away") MCA/Universal ("Schindler's New Line ("The Mask")

-Paramount ("Forrest Gump") 10:00-2:00: '60S DANCE PARTY

Snowsors: Video Rusiness/Video Software Magazine, Video Treasures, Pioneer LDCA Special Guest, courtesy of Cabin Fever Entertainment: Lou Diamond Phillips and the Pipefitters

TUESDAY, JULY 26 VSDA ANNUAL 8-30-9-00 MEETING

ROUNDTABLE DISCUSSIONS

9-00-9-50 Part 1: Retailer Roundtables

10:00-I1:30 Part 2: Retailer/Supplier

Roundtables 11:45-1:00: LUNCH PRESENTATION

Sponsor Republic Home Video

SEMINARS:

1:30-3:00: "Retail-Operations Town Hall Meeting"

Moderator: Tom Forbes, Video Supermarket Anthony Cocca, Videoland, Hubbard, Ohio -Rick Greeder, Video Express, Virginia Beach



Penn & Teller

-Rich Thorward, Home Video Plus, Glon Rock, N.J. -Mark Vrieling, Rain City Video. Santtle

1:30-3:00: "Comic Books & Trading Cards For Video Stores Moderator: Allan Caplan, representing Skybox International

3:30-5:00: "Filmmaking And Special-Effects Seminar: Band On The Pond II

Presented bu: Full Moon Productions

7:00-10:00: DINNER & PRESENTATION

Snoveor: Sega of America Special Guests: Penn & Teller

WEDNESDAY, JULY 27

12:00-1:30: LUNCH & PRESENTATION Sponsor: Prism Entertainment

Special Guest: Paul Rodriguez



2:00-4:00: NEW TECHNOLOGY SUPERSPECTON. VIDEOACTIVE'

Moderator: Bruce Apar, Video Business Magazine

-Doug Glen, Sega of America George Harrison, Nintendo of Norm Bastins, Compton's

NewMedia David Lundeen, New Leaf Entertainment Brad Burnside, Video Adventure

5:30-7:00: BASEBALL LEGENDS COCKTAIL RECEPTION

Sponsors: Turner Home Entertainment and Video Store Magazine

7:00-10:00: AWARDS BANQUET

Host: Leonard Maltin

"Entertainment Tonight" Special Guests: Motown recording artists Boyz II Men Presidential Award: Jerry Lewis Video Star of the Year: Steven Seagal

Talk & Topics: 1994 VSDA Convention Seminars

(All information accurate as of press time.)

CONSUMER PANEL: THE

CUSTOMERS' POV Noted television and radio talkshow host Larry King will moderate

a diverse panel of video-store customers representing a wide variety of age groups and hackgrounds from locations across the country. The panel will discuss renting and purchasing habits and motivations, as well as answer questions from the audience. This seminar is scheduled for MONDAY, JULY 25, from

CD-POM: A NEW SPIN ON VIDEO RETAILING?

Moderated by Jim McCullaugh of MultiMedia Merchant, this panel discussion will feature progressive video-retailers and distributors and computer software makers who will focus on the nuts-and-bolts of CD-ROM retail rental and sales, and ow retailers can make more r in today's market using CD-ROM for MONDAY, JULY 25, from 1:30-

THE CLINTON HEALTH-CARE PLAN: HOW WILL IT AFFECT YOU?

This informational seminar will be presented by Governmental Affairs expert Lisa Minshew-Pitney of FHP, Inc., who will provide retail owners with valuable insight on the national governmental healthinsurance programs currently in development. She will talk about

how these changes will affect smallbusiness owners in the near future. and some of the alternatives. This scheduled for MONDAY, JULY 25, from 1:30-

MANAGING TO WIN-JOE THEISMANN

Presented by football great Joe Theismann in his charismatic and entertaining style, this two-time Pro Bowl player draws parallels between his successful career as an NFL quarterback and managing a retail store-with the goal of Managing To Win. Theismann knows and understands that good management and successful leadership is not a game of follow-theleader, but rather it's about pcople-listening to them and motivating individuals to take ownership of team goals. By example, Theismann shows that an effective leader cares about and trusts his subordinates-and demonstrates it by empowering individuals to take risks in order to perform above levels with which they have become comfortable. This motivational scheduled for MONDAY, JULY 25, from 3:30-

RETAIL-OPERATIONS TOWN HALL MEETING

Moderated by Tom Forbes, pres-ident of Video Super-market, this "Donahue"-style retail town-meeting provides an opportunity for retailers to discuss a variety of operational Issues with other retailers. Critical topics may include customer service, buying, collecting late fees, theft and other important issues facing the store owner. Panelists include Anthony Cocca of Videoland, Inc., Rick Greeder of Video Express, Rich Thorward of Home Video Plus and Mark Vrieling of Rain City Video. This seminar is scheduled to take place Monday, July 25, from 3:30-5:00.

VEW BELFASES HOW MANY, WHAT TO BUY, WHEN TO SELL

This seminar will be presented by Bob Tollini, senior VP of marketing for Major Video Concepts, who will present expert advice on how much money to spend, what to buy, when to sell off older new-releases and when to move new releases into catslog This seminar is scheduled for MONDAY, JULY 25, from 3:30-

VIDEO GAMES: INTERAC-TIVE RETAIL

Moderated by Owen McDonald, senior editor of Video Store Magazine, this panel is comprised of video-game retailers who have successfully added video-game cartridges to their product mix. The discussion will cover such themes as how retailers can expand into video games for increased profits, including how to buy, market, rent and sell them to consumers. Panelists will include Steve Apple of Game Power Headquarters, Andy Burton of Movies To Go, Chuck Van der Lee of Rogers Video (Canada) and Mitch Lowe of Video Droid. This seminar is scheduled for TUES-

DAY, JULY 26, from 1:30-3:00.

COMIC BOOKS & TRADING CARDS FOR VIDEO STORES This seminar will be conducted by

former VSDA board member and speaker Allan Caplan, representing Skyhox International. It will include information on how retailers can boost profits by offering comic books, trading cards and related products to customers. There is a substantial overlap between consumers who are frequent video-renters and consumers who collect comic books (and it's not just kids anymore). The se scheduled for Tuesday, July 26, from 1:30-3:00 FILMMAKING AND SPECIAL-

EFFECTS SEMINAR: BAND ON THE ROAD II This filmmaking and special-

effects seminar is designed especially for retailers and distributors and features filmmaker and sne cial-effects guru Charles Band, Full Moon's founder and CEO. The presentation will include a behind-thescenes account of video production, special effects, anecdotes, marketing tips and filmmaking techniques. Several audience members will also be chosen to appear in a horror scene videotaped by Band. One lucky participant will be transformed into a "monster" by Holly-

wood makeup artists.

Each member of the audience will receive a gift package from Full Moon. This seminar is scheduled for Tuesday, July 26, from 3:30-5:00.

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- These Chart-Topping Performers Will Boost Your Sell-Thru Revenues!



150

Jeffery Eves Continued from page 74

heard, and a mediating structure designed to communicate with the mega-structures of society, such as big government, big business, big labor, big whatever. The average person who has a video store or a plumbing and heating and air-conditioning business forms their association to talk about what their opinions are and hopefully get them heard. I worked for the National Assn. of Manufacturers, which is one of the largest, with big members and little members, regional chapters in every state in the country, for two years. On the White Hous staff, my principal job was to be a liai-son between the White House and

trade organizations. Any association is in the business of communication, It's one of the most important things that they do. I started my coreer working in the press. I was a reporter for a while, and even as far back as 1968 I covered the national political conventions in Chicago and Miami Beach and had a background in radio. I've managed public-relations agencies and departments on a broad host of issues and worked on a lot of national economic and domestic issues, from environmental to tax to business and constitutional issues. You want to have an individual who knows their way around a balance sheet and understands that VSDA is a business that needs to be managed in a financially prudent way. At Ft. Howard, I was very much involved in

taking the company private, which was a \$4 billion leveraged buyout. It was one of the largest ever done, before the PIP-Nabisee deal

When we think about things like the information superhighway and all of the hype that's associated with it. I sit back and think "Where is all this coming from?." because we're not really seeing practical examples of it I've

"I've spent enough time with the investment-bankina community to know what they're doing. They're saying these new technologies are going to require extraordinary amounts of money, and they're going to have to raise it

spent enough time with the investment-banking community-I've lived with it in New York-to know what they're doing. It's very clear: they're saying these new technologies are going to require extraordinary amounts of money, and they're going to have to raise it In selling a billion-dollar subsidiary



like Ft. Howard, you have to create an image to build a promise and expectations. And so too in our industry, many retailers have found themselves in a situation where their bankers have read all of the hype in the press about the 500 interactive channels that are coming pext Thursday to every house hold in America, And the banker is sitting back there saving, "Are these guys right that you video retailers are all going to be out of business?" Then they're saying, "I am not sure if I should be loaning money to you.

The fact of the matter is that, while there's a lot of promise for these kinds of new technologies, it does not mean that these video folks are out of businees. It may mean their business will change but that's the normal adaptation any good business person would do: follow to stay in touch with the market. Other issues, like research and

strategic planning, right down to the scholarship program—I find a lot of the things I do here are very similar to the kinds of things that I've done throughout my entire career

BB: You talked about coalition building. What do you feel about the cable industry? And should VSDA attempt to build a coalition with them? EVES: There's never an automatic

answer about who your natural partner is when building a coalition, because it depends on the issue. As far as the cable industry, there's no doubt

in my mind that on some kinds of issues we'll see things the same way and we'll be able to build a coalition with them.

BB: Can you identify those issues? EVES: I would think one would be all these people who have black boxes and are getting the signals for free. That's an enormous drain that's costing them billions of dollars on the basis of VSDA studies. I certainly don't believe the cable industry wants to have everybody out there getting those signals for free when they could be converting it back to their revenue. They may need the revenue all the more today because, in view of the position taken by the FCC (on how cable-suppliers can charge), here's a way to bring in revenue without having to charge for it. From our perspective, we don't want to see those things out there anyway. It's another form of

But remember, coalitions are built around a single issue, and that doesn't mean you have a coalition for everything. On pay-per-view windows, for example, VSDA will always take a position, that we'd like as large a winw as we can possibly get, and many of folks in the cable business would like to intrude as much as they can, and we will see those issues different-

piracy. In that sense, I think that's a ery good basis for a coalition. I'd be happy to work closely with them on

BB: Do you see yourself as a policy maker or a spokesperson? EVES: I don't think the two can be

separated. I work for the board of directors and the membership, and there are always going to be differences of opinion. And we have to do the best we can in finding areas of agreement. I don't think I can be merely a spokesperson, because that comes back to the question "What are you talking about?" And that goes back to the policy issue. I submit that the real question is "What is VSDA supposed to be doing?

Continued on page 94

DOING FOR VIDEO WHAT MUZE HAS DONE FOR MUSIC.

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Produced by JERRY WALD Directed by LEO McCAREY Color by Delina



Jeffery Eves

Continued from page 92

BB: So what do you think VSDA is need to be doing?

EVES: I've been doing a lot of listening and this is the first interview I've done with anyone, because I needed to have convergations with hourd members, studios and retailers. I've done my research, and I think there are a number of areas that we should

The first is customer service. No organization is going to be successful if they don't have good customer-ser-

vice. That means VSDA has to be responsible to its customers, who are our thousands of members. Just as retailers have to be responsive to the 52 or 55 million who visit their stores

the first thing we have to understand is who we work for. We work for the members and we have to provide them with good service. That's an area in which we can improve Then there's the whole area of quality management. We need to examine

everything we're doing here to see that we have the right people in the right jobs and that we're doing things right the first time. It's a whole lot less

expensive in terms of dollars or damage to your reputation to do things right the first time than it is to go back and fix that. We don't make products; we provide services and should and across to make super that our son vices have zero defects.

Thirdly, I am going to try to focus on membership sales. There is a fair amount of contraction that is going on inside our industry and a lot of changes. As these changes occur, new people are getting into the business. some people are getting out of the ness, and some companies are getting bigger and some are getting smaller. Many are beginning to change. The videogame business, for example, is going to have a big influones on our association. While some have said. "You have a big convention every year, and you can rely on the income from that to support a large part of the association," that's only true as long as you've got a lot of people going to that convention.

BB: Do you think Wal*mart and Kmart need to be VSDA members? EVES: I think they have to look at their own financial picture and see the contribution that's coming from video; it makes a lot of sense for them to examine that question. They have to decide for themselves, but of course, I think the answer is yes. In any case,

we're representing not just members but an industry, and they're a part of the industry.

I also want to look at the financial strength of the organization. We have to have the people in place and the money: if we need to do studies or gather statistics, we have got to have the financial staving power and the systems in place to make sure the members' money is spent prudently.

Just because it's a non-profit business doesn't mean you shouldn't be just as thoughtful and prudent with how you

manage things from a financial view

point, and the members have the right to expect that and demand that. Beyond the convention, one of the most important things is building clout. I think Jack Valenti has done terrific job of building clout for MPAA members. As I said before, I think some people have characterized VSDA as a sleeping lion. We have enormous potential in this organization. We have more potentialbecause of the number and geographic spread of our members-than MPAA will ever have, and I don't mean that in a competitive sense Rut we have a natural advantage and maybe the time has come to wake up the lion, practice the roar and make sure it's heard in the studios, in the financial centers of New York and in

state capitals around the country. Today, in our society, people recognize that visibility is a strategic tool that builds clout. You gain power and

Public relations is another area we need to focus on. Most organizations do a good job at internal communication, but don't in external communications. Internally, we need to ask ourselves if we're doing a good job analyzing information that benefits our members. Also, are we setting up opportunities for our members to interface with people we're trying to

whether or not they take us seriously. If you do something dumb, the press is ng to point it out. Not only to you, but to everyone who reads their publi-cation. My experience has been that if you do something brilliant, they're going to point that out too. That's something we need to work on.

Finally, there's the whole question of managing the future. Where are we going to be in five years? In 10 years? In all the experience I've had in any job, it means that you have to handle change; but it's easier to say that than to actually do it. By handling change, I mean anticipate it as much as possible,

"Every so often, people make an Edgel but they can't do that too often. They have to come up with the

Mustana and the Thunderbird once in a while, VSDA could use a few more Thunderbirds and Mustangs."

responding promptly and intelligently when it occurs, and initiating change when it's opportune to do so. It's a process that's going to ebb and flow. but it's continuing. And that's a big

BB: There are several programs that the VSDA has stumbled over. such as the "Home Video Awareness" campaign, which was eventually abandoned. How much have events like this tarnished VSDA's EVES: More than tarnishing

VSDA's image, they have prevented VSDA from getting to the level it needs to be. There have been a lot of false starts. We talked about quality

management. Every so often, peopl make an Edsel, but they can't do that too often. They have to come up with the Mustang and the Thunderbird ones in a while VCDA could use a four more Thunderbirds and Mustangs. That's something that comes with strategic thinking and professional execution. Like everything else, it's garbage in/garbage out, and if you don't plan well, you're not going to execute well. I appreciate efforts, but as a manager I believe in rewarding results. VSDA has done a lot of terrifle things, and I think they've had a number of successes, but you're right, there have also been a number of programs that perhaps weren't as well thought out. And that's a question of profoccionaliem

BB: How are you going to be able to build a consensus among board members and manage that part of this inh! EVES: I can't speak to what has

happened before, because I wasn't a first-hand observer. It's important to be cognizant of the past but not become a prisoner to it. You have to go

I think setting policy and direction is an interactive process which involves two parties—the membership as represented by the board, and the indu try, and those two are not always exactly the same in terms of balance. Secondly, you have the staff. I don't expect to go to the board and say, This is what I think we ought to do. The membership decides that, and we develop priorities on the basis of the membership. We are a democracy like any other organization. What we can do is make sure we do a very profes sional job from the staff and that the issues are well researched and thought out. You do your homework, you understand the problem, you look at the pluses and minuses. A lot of that is good staff work, and sometimes it hasn't been done before. But remember: VSDA is a relatively young organization. MPAA has been around a long time; they've had a lot of time to

Continued on page 96

They've just had two number ones in Britain. And now they're appearing at the Las Vegas Hilton.



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Jeffery Eves

get it right. We're an organization that not too many years ago was connected

to the record business. From my perspective, I won't bring anything to the board that hasn't been well recovered and well thought out and well consid-

If I'm effective as president of VSDA, a large part of the reason will he that we've developed the kind of relationship with the board that allowed us to tap their experience, tap their knowledge and then to bring issues to them in a way so that they can be confident that the right kind of staff work has been done. That's the basis on which we're starting our relationship with the board.

BB: Recently, the American Booksellers Assn. filed a lawsuit that basically claimed that suppliers were setting unfair wholesalepricing structures for independent dealers and large discount chains. been claiming this for years. Do you think VSDA should become involved in a similar action?

EVES: In terms of the issue, it's very interesting and of particular interest to our members. VSDA mem bers provide a valuable service to both the public and to the folks with whom they do business. Then all of a sudden you have an unusual situation where the sale or rental of a videotape becomes part of a much larger marketing activity to sell hamburgers. It artificially begins to adjust economic values of commodities-and that is confusing to the consumers.

BB: So you think the principles of the ABA lawsuit are similar to those raised when McDonald's uses videos to drive hamburger sales?

EVES: McDonald's is a great company, and at my last job, they were one of my biggest customers. In the long run, they're not interested in being in the video business, but they sure are interested in driving business. But it tends to distort the economies of the business and the studios will make a onick deal but risk alienating a huge infrastructure that has supported

them day in and day out. There are also legal issues. Under the Sherman Anti-trust Act, you have to sell like customers products at equal prices. I think what the ABA has done is said, "Someone bas stepped over the line and they may be violating the law." The courts are going to decide that. It's certainly something we're going to watch very carefully because there is a linkage on what's happening there and what's happening here. I would want to be careful if VSDA were to get involved in that. We're spending members' money pru dently, and there's a reasonable pect to win. You can get the best legal counsel, but at the end of the day it's what the law is. If you don't like the law, then we have another alternative. We can address it from a governmentrelations point of view and talk about how it can change, and what the poten-tial is for that.

The Most Requested Movie!

Consumers Save Up To \$15!

\$5 INSTANT Redeemable Coupons!

- . \$1.50 OFF The Return Of Jafar OR The Brave Little Toaster!
- \$1.50 OFF Tim Burton's The Nightmare Before Christmas!
- \$1.00 OFF Any Disney Sing-Along Songs OR Mickey's Fun Songs!
- \$1.00 OFF Any Winnie The Pooh video!

\$26,99

Video purchases required. Details on Coupon Pack attached to "Snow White" video. Other good. 10/25/94 through 1/31/95. Vaid schere prohibited.

Instant Redeemable Coupons Attached To "Snow White" Video!

\$5 MAIL-IN Refund On Disney Classic/Masterpiece Collection Videos!









The All-New Look For Our Most Treasured Classics!

Includes:

101 Dulmatians, Alice In Wonderland, Aladdin, Benutu and the Beast, Bedknobs and Broomsticks, Dumbo, Fantasia, The Fox And The Hound, The Great Mouse Detective, Pete's Dravon, Pinocchio, Mary Poppins, The Rescuers, The Rescuers Down Under, Robin Hood, So Dear To Mu Heart, The Sword In The Stone, The Three Caballeros,

Video practions reagged. Does not include "Seew White." Details on Congress Park attailed to "Seew White." video. Ofter good 20/25/79 though 1/31/79. Visid where problems

\$5 MAIL-IN Refund From Pillsbury!

Consumers Save \$5.00 With Purchase Of "Snow White" & Participating Pillsbury Products!



ones marchine of "Soon, White" video and (a) CNE Publisher Plant Cake Mix or Plant Endo

Prebook: September 6, 1994 Will Call: October 25, 1994 NAAD: October 28, 1994

BILLBOARD JULY 30, 1994

The Most Extensive Marketing!

Limited-Edition Kid's Gift Set!

\$34.99

Limited Edition Gift Set!

Snow White

The Perfect Holiday Gift – "Snow White" Video & Youth-Size Ball Cap Featuring Kids' Favorite Dwarf, Grumpy!

- ◆ Disney Gift Sets Are A Proven Success! The Fox And The Hound Video & Plush Pack has sold nearly one million units in less than two months!
- Irresistible To Children Of All Ages!
 The perfect holiday gift set for kids —combining Walt Disney's Masterpiece "Snow White" with a Grampy baseball cap that research shows kids love!
- Order Now! Available Only While Supplies Last!

"Snow White" Ordering Options:

- 24-Pc. "Snow White" Only: Stock # 2896 UPC 7-65362-8960-3-5 24 "Snow White" videos
- 48-Pc. "Snow White" / Masterpiece Collection Combo: Stock # 2899 UPC 7-65362-8990-3-6 24 Snow Whate and the Seven Dusaris.
- 8 Alice in Wenderland, 8 Dumbo, 4 Robin Hood, 4 Mary Poppins 48-Fc, "Snow White" Only:
 - 48-Pc. "Snow White" Only: Stock # 2897 UPC 7-65362-8970-3-2 48 "Snow White" videos
- 48 "Snow White" videos

 96-Pc. "Snow White" /
 Masterpiece Collection Combec
 Stock # 2000. UPC 7-63362-0000-3-9
- Stock #2000 UPC 7-63362 9000-3-9
 48 Seson White and the Server Dusarly,
 12 Alice in Westderland, 12 Dusarlo,
 8 Rebox Hood, 8 Alary Poppriss,
 8 Second in the Stone
- Stock # 2896 UPC 7-45362-8960-3-9 96 "Snow Whate" videos
- Video & Kid Cap Displays:
- 6-Unit Carton : Stock # 3049 UPC 7-869363-049-3-8 (Not for display purposes)
- 24-Unit Prepack: Stock # 3051 UPC 7-86936-3051-3-5
- 48-Unit Combo
- Stock # 3053 UPC 7-56936-3053-3-3 36 "Snow White" videos & 12 Kid Sets





NEA

Sell-Through

inued from page 72

their prices will be low enough so that many people will buy both.

Steeply discounted prices, though, are the curse of video specialists, who still have difficulty in competing with mass merchants on sell-through promotions, the profit margins are very siim. "But," Apple notes, "sell-through builds traffic." Also, he suggests, attoid advertising for big sell-through titles is "a kind of generic ad campaign for video retailers."

West Coast Video has seen sellthrough revenues leap nearly 10% this year, although the chain's overall revenues are up only 2%. "Rentals nationwide are relatively flat," says Apple. "The opportunities are in sellthrough."

But Peter Balner, president of 85store, Union, N.J.-based Palmer Video, sounds a note of caution. The rapid growth of sell-through via all retail channels, he warns, could hurt video specialists. While his own sellthrough business has increased dramatically, he says, rentals are showing a year-to-year decline for the first year since he's been in business.



Patmer Video's Batner

Concludes Balner, "Sell-through is decreasing the appetite for rentals." He postulates a scenario in which people watch movies from their home libraries rather than going to video stores to rent them.

"JAFAR" SURPASSES EXPEC-TATIONS

But other retailers doubt that sellthrough could erode rentais. They point out that the number of directto-sell-through film releases is still small and likely to remain ao. Observing that new releases comprise 60% to 90% of the rental business, Gemstone's Messer says, "There are collectors, and there are people who want to see the newest things out there."

Unlike Balner, Messer is seeing healthy rental increases. Same-store revenues for his chain, with outlets in Ohio, Tennessee, Kentucky and Florida, are up more than 25% this year. While be attributes most of the gain to taking care of rental business, his sell-through volume is also up sharply. For seven stores, ranging continued on page 101 Continued on page 101

HOME VIDEO

Walt Descri Home Video Video Video Video Video Home Video, Budonk, CA 91521. © The Walt Dissey Company.

Adjustable size fits ages 4-12!

Disney's Greatest Marketing Campaign

Ever - Over 10 Billion Impressions!

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 Millions Of Impressions With Coca-Cola® Cross Promotion Presented Exclusively At Burger King®!

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BILLBOARD JULY 30, 1994

STUDIO CLASSICS

FIRST TIME ON VIDEO THIS SEPTEMBEI

CARY GRANT AT HIS HILARIOUS BEST IN TWO CLASSIC COMEDIES!



Top Video Sales

WEEK	WEEK	ONCHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.					
THES WI	UAST W	WKS. OI	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rading	-
			*	* * No. 1 * * *				Ī
1	1	5	ACE VENTURA: PET DETECTIVE	Warner Bres. Inc. Warner Home Video 23000	Jim Carrey	1993	PG-13	1
2	2	9	THE RETURN OF JAFAR	Walt Disney Home Video 2237	Animated	1994	ю	1
3	3	12	MRS. DOUBTFIRE	FoxVideo BS88	Robin Williams Sally Field	1993	PG-13	Ī
4	5	18	YANNI: LIVE AT THE ACROPOLIS &	Private Music BMG Home Video B2163	Yanni	1994	NR	Ī
5	4	10	PLAYBOY: 1994 PLAYMATE OF THE YEAR	Playboy Home Video Uni Dist. Corp. PBV07S3	Jenny McCarthy	1994	NR	t
6	8	42	ALADDIN	Walt Disney Home Video 1662	Animated	1992	6	t
7	9	18	THE FUGITIVE	Warner Bros. Inc.	Harrison Ford	1993	PG-13	t
8	7	4	GINGER LYNN ALLEN'S LINGERIE	Warner Home Video 21000 Peach Home Video	Tommy Lee Jones Ginger Lyon Allen	1994	NR.	t
9	6	8	GALLERY U2: ZDO TV-LIVE FROM SYONEY	Uni Dist. Corp. 70D1 PolyGram Video 8006313733	LI2	1994	NR	t
10	19	2	PENTHOUSE: SEXIEST AMATEUR	Penthouse Video		1994		ł
		-	VIOEOS	A*Vision Entertainment 50776-3	Vanous Artists	-	NR	+
11	27	2	PENTHOUSE: OREAM GIRLS	Penthouse Video A*Vision Entertainment 50775-3	Various Artists	1994	MR	ļ
12	12	7	HERE'S JOHNNY: 1960-1970	Carson Productions Group Buena Vista Home Video 2733	Johnny Carson	1994	NR	
13	11	7	HERE'S JOHNNY: 1970-1980	Carson Productions Group Buena Vista Home Video 2780	Johnny Carson	1994	RR	
14	16	19	THE FOX AND THE HOUND	Walt Disney Home Video 2141	Anemated	1981	G	Ī
15	10	7	HERE'S JOHNNY: 1980-1990	Carson Productions Group Buena Vista Homa Video 27B1	Johnny Carson	1994	NR.	T
16	NE	N Þ	LITTLE RASCALS COLL.: VOL. 1	RHI Entertainment Inc. Cabin Favor Entertainment 974	The Little Rascals	1994	HR	t
17	13	11	BATMAN: MASK OF THE PHANTASM	Warner Bros. Inc. Warner Home Video 15500	Animated	1993	PG	t
18	15	6	HERE'S JOHNNY (BOX SET)	Carson Productions Group Buena Vista Home Video 2940	Johnny Carson	1994	RS	t
19	14	11	THE GIRLIE SHOW-LIVE DOWN UNDER	Warner Regrise Video 3-38393	Madonna	1994	R	t
20	17	7	PLAYBOY: PRIVATE GIARIES	Playboy Home Video Uni Dist Corp. PBV0754	Vanous Artists	1994	NR.	t
21	NET	_	1994 STANLEY CUP CHAMPIONS:	ABC Video 44039	Various Artists	1994	ME	t
22	25	4	N.Y. RANGERS NIRVANA: TRIBUTE TO KURT	MVD Video 3049	Ninana	1996	AD	t
23	18	6	COBAIN PLAYBOY: SENSUAL FANTASY FOR	Playboy Home Video Uni Dist. Corp.	Various Artists	1994	58	t
24	NE	<u> </u>	LOVERS THE WHO: 30 YEARS OF MAXIMUM	Uni Dist. Corp. MCA Music Video 11066	The Who	1994	NR NR	ł
25		-	R&B LIVE PLAYBOY CELEBRITY CENTERFOLD:			-	-	ł
	23	36	DIAN PARKINSON	Playboy Home Video Uni Dest. Corp. PBV0739 Ansta Records Inc.	Dian Parkinson	1993	AR	+
26	36	6	ACE OF BASE: THE SIGN	BMG Video 15728	Ace Of Base Sean Connery	1994	NR.	ļ
27	29	2	RISING SUN	FoxVideo BS20	Wesley Snipes	1993	R	l
28	22	26	PINK FLOYD: THE WALL	MGM/UA Home Video 400268	Bob Geldof	1979	R	
29	40	14	THE SANDLOT	FoxVideo 8500	James Earl Jones Mike Wtar	1993	PG	
30	31	23	PENTHOUSE: 2STH ANNIVERSARY SWIMSUIT VIDEO	Penthouse Video A*Vision Entertainment 50549	Various Artists	1994	MR	
31	34	17	WE'RE BACK!: A OINOSAUR	Ambiin Entertainment MCA/Universal Home Video B1289	Animated	1993	6	Ī
32	20	5	PENTHOUSE: LETTERS VOLUME 2	Penthouse Video A*Vision Entertainment 50774	Various Artists	1994	MR	t
33	NE	WÞ	A STREETCAR NAMED DESIRE	Warner Bros. Inc. Warner Home Video 3SS71	Vivien Leigh Marion Brando	1951	PG	t
34	NE	wÞ	PINKY	FoxVideo 8544	Jeanne Crain Ethel Waters	1949	NR.	t
39	15	15	MIGHTY MORPHIN GREEN RANGER:	Saban Entertainment	Various Artists	1994	MR	t
36	33	33	BEAUTY AND THE BEAST	PolyGram Video 8006311353 Walt Disney Home Video 1325	Animated	1991	6	t
37	21	15	PLAYBOY: COLLEGE GIRLS	Playbox Home Video	Various Artists	1991	NR	t
39	NE	-	LITTLE RASCALS COLL: VOL. 2	Uni Dist. Corp. PBV0750 RHI Entertainment Inc.	The Little Ruscals	1994	Nr.	t
39	-	-		Cabin Fever Entertainment 975 RHI Entertainment Inc.		-	-	+
	-	₩►	LITTLE RASCALS COLL: VOL. 4	Cabin Fever Entertainment 977 RHI Entertainment Inc.	The Little Rascals	1994	HR	+
40	NE	₩>	LITTLE RASCALS COLL.: GIFT SET	Cabin Fever Entertainment 9712	The Little Rascals	1994	HE	1

AMERICA'S TOP DOG IS BACK... AND THIS TIME, HE'S BRINGING THE KIDS!

A \$50 Million Box-Office Smash Hit Comes Home To Video!

- 🙎 Success breeds success! From Executive Producer Ivan Reitman. the comic genius behind such megahits as Beethoven". Dave, Ghostbusters. Kindergarten Cop. National Lampoon's Animal House, and many more! To date. Reitman's films have grossed more than \$2 Billion!
- Star paw-er! Starring Charles Grodin, Bonnie Hunt and the best-selling, best-renting canine star in Hollywood: Beethoven!
- Research shows consumer intent-to-purchase is even higher than the original Beethoven:**
- Media support with bark and bite! National TV and print campaign will run from Street Date through September and will resume in December to emphasize the holiday selling period. Massive advertising support will generate over 1 Billion consumer impressions!
- Reach & Frequency: 92% of all Women 25-49, 4.9 times. 87% of all Kids 2-11, 4.5 times, 96% of all Women 55+ (targeting "Grandmothers"), 6.2 times.





















Puppy standee Static clings

One-sheet posters

Mini-sheet posters Shelf talkers Counter cards

> B/W line art. Beethoven's 2nd™ Coloring Fun-Sheet" for in-store coloring contests.

NO PAY-PER-VIEW OR PAY TV PRIOR TO JANUARY 31, 1995

48/24-unit floor/counter merchandiser includes two header cards! 40"W X 65"H X 14"D

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CONSUMER. CASH-BACK OFFER!

Consumers get a \$5 mail-in rebate offer with the purchase of Reethoren's 2nd and one of the following MCA/Universal Home Video titles; Beethoven". Cop and a Half. We're Back! "A Dinosaur's Story, Twins, Kindergarten Cop.

Coming Your Way August 9, 1994

Call Your Sales Representative and Order Today!

Color/1 Hour 29 Mins./\$24.98 Videocassette #81608 / Ltbx. Laserdisc #42029 Advertising and promotional details subject to change without TM & © 1993 Universal City Studios, Inc. All Rights Reserved.





Celebrities To Grace VSDA: Hi Tech Touts Incentives

GET OUT YOUR Autograph Books: As usual, a number of celebrities will make appearances at this week's Video Software Dealers Assn. convention to promote everything from features to wrestling tapes. At press time, here's a quick rundown of who's coming and where they'll be:

· Sunday, July 24: Apollo astronaut Alan Shepard splashes down at Turner Home Entertainment to promote "Moon Shot." Sherard also will

introduce keynoter George Bush at the opening busi-

Over at Columbia TriStar by Elleen Fitzpatrick Home Video's booth, Apollo

Schirra and Pete Conrad will promote "For All Mankind." on the National Geographic label. Schirra, Conrad, and Shepard also

appear at Talas Enterprises booth Monday (25) and Tuesday (26) to promote another series commemorating the 25th anniversary of the first lunar landing.

The threesome of "Threesome," Stephen Baldwin, Lara Flynn Boyle, and Josh Charles, appear at Columbia's booth from 2-5 p.m. Playmate Of The Year Jenny

McCarthy has a lunch date and autograph session at the Playboy Home Video booth, Charlton Heston has an afternoon date at GoodTimes Entertainment, and former Playmate Of The Year Anna Nicole Smith is over at Paramount Home Video to promote "Naked Gun 33 1/3."

 Monday, July 25: "Ren & Stimpy" and "Doug" voice-over actor Billy West appears in person at Sony Wonder, while Ken Burns and baseball greats Brooks Robinson, Bob Gibson, and Lou Brock will be at Turner's booth to support Burns PBS documentary "Baseball: The American Epic." Turner will announce marketing plans prior to their LaTova Jackson, and maybe her

snake, will be at Playboy to promote her relebrity centerfold video. "Hart To Hart" star Step

Powers arrives at BMG Video's ooth to promote her "Broadway forkout." due in stores Sept. 27 from Lightyear Entertainment. At GoodTimes, Mary Tyler Moore pitches her "Aerobics" and "Body Sculpting" tapes, also due in stores mid-September. Actress-turned-talk show host

Ricki Lake will be at HBO Video on behalf of "Serial Mom." Matt Salinger of "Fortunes Of War" and Dustin Nguen of "3 Ninjas

100

will award T-shirts, hats, and co-Kick Back" are at Columbia TriStar. pies of the video.

while Lassie and trainer Bob Weatherwax Jr. visit Sony Wonder.

. Tuesdau, July 26: A*Vision Entertainment hosts the fitness world's creme de la creme, including Kathy Smith, Tamilee Webb, Cory Everson. Gin Miller, Candice Copland, and Kari Anderson.
Turner hosts "Flintstones" crea-

tors Rill Hanna and Joe Barbera. and Richard Simmons takes a

breather and signs autographs at Michael Nouri is at Columbia TriStar

from 12-2 p.m. Although he not promoting an upcoming ti tle Richard Moone will be

at the Video Industry AIDS Action Committee's booth to lend support to the group's "A Penny For AIDS fundraising campaign. Masur, one of the stars of "And The Band Played On," will sign autographs at VIAAC's booth from 2-4 p.m. on Monday. Other celebrities scheduled to ap

pear include Larry Drake from MCA/Universal Home Video's "Darkman: Return Of Durant. Divie Carter will be on hand to promote "Unworkout II: Yoga For You." Shelley Duvall from "Bedtime Stories" also will be there.

HI TECH TOUTS CONSUMER Promo: Game developer Hi Tech Entertainment will make its "Rent It. Try It, Buy It" consumer sales incen tive program the center of its VSDA activities this week.

Under the promotion, consumers who rent and then buy any one of six children's titles will receive a \$5 rebate from Hi Tech.

Titles in the promotion include "Barbie Vacation Adventure,"
"Baby's Day Out," "A Dinosaur's
Tale," "Beethoven," "Bobby's World," and "Mickey's Ultimate Challenge The rebate offer is good from

October 1994-February 1995. HEMDALE PREPS "Goblin": In addition to a \$5 consumer rebate and tie-ins with Hershey's and General Mills, Hemdale Home Video will run a 25-market radio promotion for "The Princess And

The Goblin."

Due in stores Aug. 23, the vid's radio promotion will begin at the street date and run for about two weeks. Dealers will be tagged on the snots in each city The promotion is set to run on adult contemporary stations and

FOR WEEK ENDING JULY 30, 1994 Top Video Rentals.

HIS WEEK	AST WEEK	WKS, ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal	fear of Telesse	Cultura
#	3	*			Parformars	şά	-
,				* * NO. 1 * * * Warner Bros. Inc.	Julia Roberts	1993	PG
-	2	4	THE PELICAN BRIEF	Warner Home Video 12989 Morgan Creek Productions Inc.	Denzel Washington	+	+
2	1	5	ACE VENTURA: PET DETECTIVE	Warner Home Video 23000	Jam Carrey Tom Hanks	1993	PG
3	5	2	PHILADELPHIA	Columbia TriStar Home Video 52613	Denzel Washington	1993	PC
4	3	3	TOMBSTONE	Hollywood Pictures Hollywood Horne Video 2544	Kurt Russell Virl Kilmer	1993	1
5	9	2	IN THE NAME OF THE FATHER	Universal City Studios MCA/Universal Home Video 81800	Daniel Day-Lewis Emma Thompson	1993	1
9	7	7	THE GETAWAY	Largo Entertainment MCA/Universal Home Video 82019	Alec Baldwin Kim Basinger	1994)
7	7	7	THE PIANO	Live Home Video 69974	Holly Hunter Harvey Kedei	1993	
9	NEV	٧.	GRUMPY OLD MEN	Warner Bros. Inc. Warner Home Video 13050	Jack Lemmon Walter Mattheu	1993	76
9	6	12	A PERFECT WORLD	Warner Bros. Inc. Warner Home Video 12990	Kevin Costner Clint Eastwood	1993	PG
10	11	5	MY LIFE	Columbia TriStar Home Video 71143	Michael Keaton Nicole Kidman	1993	PG
11	12	4	THE AIR UP THERE	Hollywood Pictures Hollywood Home Video 2546	Kevin Bacon	1993	1
12	7	12	MRS. DOUBTFIRE	Hollywood Home Video 25/16 FoxVideo 8588	Robin Williams	1953	PG
13	14	12	MALICE	New Line Home Video	Saily Field Alec Baldwin	1993	
14	NEV	-	SUGAR HILL	Columbia TriStar Home Video 71773 FoxVideo 1624	Nicole Kidman Wesley Snipes	1994	-
15	15	7	RUOY		Michael Wright Sean Aster	1993	١,
		_		Columbia TriStar Home Video 53723	Leon Astro		1
16	13	13	COOL RUNNINGS	Walt Disney Home Video 2325	Doug E#Doug Charisa Sheen	1993	5
17	10	9	THE THREE MUSKETEERS	Walt Disney Home Video 2524	Kiefer Sutherland	1993	1
18	20	3	SIX OEGREES OF SEPARATION	MGM/UA Home Video 904745	Will Smith Stockard Channing	1993	
19	18	14	CARLITO'S WAY	Universal City Studios MCA/Universal Homa Video 81630	Al Pacino Sean Penn	1953	
20	16	5	WAYNE'S WORLD 2	Paramount Pictures Paramount Home Video 32845	Mike Myers Dana Carvey	1993	PG
21	17	3	GERONIMO: AN AMERICAN LEGENO	Columbia TriStar Home Video 58703	Jason Patric Robert Duvail	1993	PG
22	NEV	٧.	ROMEO IS BLEEDING	PolyGram Video 8006304453	Gary Oldman Lana Olin	1993	Г
23	19	15	THE JOY LUCK CLUB	Hollywood Pictures Hollywood Home Video 2291	Kieu Chinh Ming Na Wen	1993	T
24	21	6	SHORT CUTS	New Line Home Video Columbia TriStar Home Video 53533	Tim Robbins Jack Lemmon	1993	1
25	24	4	IRON WILL	Walt Disney Homa Video 2545	MacKenzie Astro Kevin Spacey	1994	1
26	26	14	A BRONX TALE	Savoy Pictures	Robert De Niro Chazz Palminten	1993	t
27	22	10	THE REMAINS OF THE DAY	HBO Home Video 90954 Columbia TriStar Homa Video 71093	Anthory Hopkins	1993	١,
28	23	18	THE FUGITIVE	Warner Bros. Inc.	Emma Thompson Harrison Ford	1993	PS
29	25	14	FFARIFSS	Warner Home Video 21000 Spring Creek Production	Termmy Lee Jones Jeff Bindges	1993	۳
30	20	15	DAZED AND CONFUSED	Warner Home Video 12986	Rosie Perez Jason London	1993	H
	-	_		MCA/Universal Home Video 81495 Touchstone Pictures	Rory Cochrane Richard Dreyluss	+	+
31	29	12	ANOTHER STAKEOUT	Touchstone Home Video 2171	Emilio Estevez	1993	PG
32	28	4	MAN'S BEST FRIEND	New Lina Home Video Columbia TriStar Homa Video 53513	Ally Sheedy Lance Henriksen	1993	L
33	33	2	GUNMEN	Live Home Video 69977	Mano Van Peebles Christopher Lambert	1993	L
34	27	9	ADOAMS FAMILY VALUES	Paramount Pictures Paramount Home Video 32806	Anjaica Huston Raul Julia	1993	PC
35	32	3	CANGEROUS GAME	MGM/UA Home Video 904825	Harvey Keitel Madonna	1993	
36	NE	N P	NAKEO	New Lina Home Video Columbia TriStar Homa Video 1386	David Thewlis Katnin Cartlidge	1993	Ι
37	34	8	ROBOCOP 3	Orion Pictures Orion Home Video 8796	Robert John Burka Nancy Allen	1993	PC
38	37	14	THE AGE OF INNOCENCE	Columbia TriStar Home Video 52633	Daniel Day-Lewis Michelle Pfeiffar	1993	T
39	NE	N Þ	LOVE, CHEAT & STEAL	Columbia TriStar Home Video 78793	John Lithgow Enc Roberts	1993	t
_	31	8	THE RETURN OF JAFAR	Walt Disney Home Video 2237	Animated	1994	١,



Sell-Through

from 5.000 to 10.000 square feet, he bought about 1,400 pieces of "Mrs. Doubtfire" and 1,800 of "Aladdin." He purchased only 750 units of "Jafar," but it did better than he'd expected.

The number of sell-through tanes he buys to increase his rental depth, adds Messer, depends on the title. For example, a Disney or children's title doesn't rent as many times as a "Doubtfire" or a "Fugitive." But over-all, he says, "not that much" of his sellthrough product goes on the rental

Blockbuster Entertainment, which has nearly 3,000 stores in the U.S., sees direct-to-sell-through mainly as a source of "low-priced rental inventory," according to Ron Casten, ocno.
VP of programming and communica according to Ron Castell, senior tions for Blockbuster. With sellthrough margins low on hits, the profit is in catalog product, including repriced movies, children's and exercise titles, observes Castell, Yet, in 1993, sales of videotapes, candy and accessories contributed 16% of



Blockbuster's burgeoning video-store

Blockbuster is pleased by the increased number of big sell-through titles and the frequency of their releases. "We'd like to see business spread throughout the year, especially in the months that are softer than normal, like October and May," says Castell, However, he notes that only a handful of films gross more than \$30 million each year, and that none of the others are released at sell-through prices.

PRE-TV "TEXAS"

In the wake of "Jafar's" unexpected success, Castell and other retailers look forward to more direct-to-video releases. While Disney hasn't revealed its plans, some other studios are tackling this new arena. For example, MCA Home Video plans to release direct-to-video sequels to "Darkman" and "The Land Before Time." Blockbuster-owned Republic Home Video will issue a video version of "Texas" at least 90 days before the Aaron Spelling production becomes an ABC-TV miniseries.

"Videos like 'Jafar,' 'Darkman' and 'Texas' enable retailers to be more than just a sub-run location," says Castell. "They offer people something Continued on page 103

"The Year's Most Incredible Film" Has Incredible Marketing Support! "An Instant Classic For Both Kids And Grown-Ups!"

© Consumers Save Up To \$11,50!



\$4.00 By Mail From DURACELL® Batteries !†

 Iack Skellington Mug Offer From A & W[®] Root Beer For Only \$7.50!†† (A \$15 Value!)**





A Dream Of A Media Campaign!

- National Advertising Blitz!
- Trailers And Inserts In Every The Return Of Iafar Video!
- Exciting In-Store Merchandising!
- Impactful Prepack Options! 12-Unit Rental Pack/Stock *2855
 - (Not for display purposes.) 24-Unit Floor Display/Stock #2856

 - 48-Unit Floor Display/Stock *2857
 - · Holiday-Themed Floor Displays Available After November I. (Contact your Buena Vista sales representative for ordering details.)

PREBOOK: August 16 Will Call: September 27 NAAD: September 30



Stock Facel Running Time of Minutes Color CC Digitally Mastered PG . SP. op

TOUCHSTONE PICTURES presents TIM BURTON'S "THE NIGHTMARE BEFORE CHRISTMAS" A BURTON/DI NOVI Production Music, Lyrics & Score by DANNY ELFMAN Based on a Story and Characters by TIM BURTON Adaptation by MICHAEL MC DOWELL Screenplay by CAROLINE THOMPSON Produced by TIM BURTON and DENISE DI NOVI Directed by HENRY SELICK Soundtrack available on War Diver RECORDS

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Woodstock Enters Laser Age: Latest Wenders Reaches Disc

WARNER HOME VIDEO releases an expanded 25th-anniversary edition of "Woodstock: Three Days Of Peace & Music" on laserdisc Aug. 3 (wide-screen, digital audio, 225 mins., \$49.98). Director Michael Wadleigh added 40 minutes of footage to the epic 1970 concert film (the anniversary marks the actual 1969 event). Included are never-before-seen performances by Canned Heat, the Jefferson Airplane, Janis Joplin, and Jiml Hendrix. The movie's digitally remixed

soundtrack has earned great prai and should sound terrific in this laser edition, which will offer the highesthome entertainment medium.

quality presentation of the film in any Just out from Warner is an eerie update on the pod invasion, "Body Snatchers" (wide, \$39.98), starring Forest Whitaker, Gabrielle Anwar, and Meg Tilly. The film's 2.85:1 aspect ratio is intact on laser, but loses 43% of its image on VHS. Also available: "On Deadly Ground" with Steven Seagal, and "Grumpy Old Men" with Walter Matthau, Jack Lemmon, and Ann-Margret (both wide, \$34.98).

LASER EXCLUSIVE: Lumivision has "Marc Almond: Twelve Years Of Tears" (1992, 120 mins., \$39.95), which is available only on disc and captures Marc Almond in a Royal Albert Hall concert. In other news regarding the Denver-based label, Lumivision moved this month and has a new phone number: 303-446-0400

PANASONIC has a new high-performance karaoke combi-player, the LX-K750 (\$1.000 list). The unit comhines the latest karaoke features, twoside play (with a reverse time of 11 seconds), a digital TBC (time-base corrector), and an S-Video output. And, of course, it plays audio CDs as well.

WIM WENDERS ON DISC: Columbia TriStar will bow the latest by German director Wim Wenders, "Far Away, So Close" (Dolby Surround, \$39.95), on laserdisc Aug. 10. The ac-

claimed movie won the Special Jury Prize at the 1993 Cannes Film Festival, and is the sequel to his remarka-ble "Wings Of Desire." The cast includes Peter Falk, Nastassia Kinski, Bruno Ganz, Willem Dafoe, andbelieve it or not-Mikhall Gorba-

I ASFR

by Chris McGowan chev, in his acting debut. The rockheavy soundtrack has music by Lou Reed and U2.

PIONEER just launched Richard Attenborough's "Shadowlands" (wide, Dolby Surround, Side 3 CAV. \$39.95), in which Anthony Hopkins and Debra Winger re-create the moving love story of English author-philosopher C.S. Lewis and New York divorcee Joy Gresham. Also out is Steven Zaillian's "Searching For Bobby Fischer" (wide, Dolby Sur-round, \$34.95), about a 7-year-old chess prodigy and his father. Ben Kingsley, Joe Mantegna, and Laur-ence Fishburne are in the standout

MAGE UPDATE: Here is expanded information on some upcoming Image titles discussed in past columns. Tim Burton's "The Nightmare Before Christmas" is due Dec. 1 in two editions: a \$29.99 pan-scan disc, and a \$99.99 widescreen CAV special edition full of supplementary materials. "Tombstone" (wide, Dolby Surround, extras. \$49.99) includes outtakes and a commentary track by director George Cosmatos. It is set to bow this month, as is Jim Henson's "The Dark Crystal" (1983, wide, \$29,99), "Sister Act 2: Back In The Habit" (wide, \$39.99). "Cabin Boy" (wide, \$39.99), and "The Incredible Journey" (1963, \$29.99). "The Island At The Top Of The World" (1974, wide, \$34.99) is due

Billboard_®

Aug. 24. FOR WEEK ENDING JULY 30, 1994

Top Laserdisc **S**

THIS WEEK	2 WKS. AGD	WKS. ON CHART	COMPLED FROM A NATI	ONAL SAMPLE OF RETAIL STORE SALES REP Copyright Owner, Manufacturer, Catalog Number	Principat Performers	Year of Release	Patient	Suggested
			*	* * No. 1 * * *				
1	NE	₩►	TOMBSTONE	Hollywood Pictures Image Entertainment 2544	Kurt Russell Val Kilmer	1993	R	43 5
2	NE	WÞ	THE PELICAN BRIEF	Warner Bros. Inc. Warner Home Video 12989	Julia Roberts Denzel Washington	1113	PG-13	33 5
3	NE	wÞ	IN THE NAME OF THE FATHER	Universal City Studios MCA/Universal Home Video 42023	Daniel Day-Lewis Emma Thompson	1993	R	39:
4	1	3	ACE VENTURA: PET DETECTIVE	Warner Bros. Inc. Warner Home Video 23000	Jim Carrey	1993	PG-13	341
5	NE	wÞ	ESCAPE FROM NEW YORK	New Line Home Video Image Entertainment 2330	Kurt Russell Lee Van Cleef	1981	R	49.5
6	4	3	THE GETAWAY	Largo Entertainment MCA/Universal Home Video 42060	Alec Baldwin Kim Basinger	1993	NR	341
7	NE	w Þ	THE ROAD WARRIOR	Warner Bros. Inc. Warner Home Video 13346	Mel Gibson	1981	R	34
8	NE	wr	GRUMPY OLD MEN	Warner Bros. Inc. Warner Home Video 13050	Jack Lemmon Walter Matthau	1993	PG-13	34
9	7	7	THE RETURN OF JAFAR	Walt Disney Home Video Image Entertainment 2237	Animated	1994	NR	29.5
10	9	17	THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993	PG-13	39
11	NE	wÞ	ROMEO IS BLEEDING	PolyGram Video 8006304451	Gary Oldman Lena Olin	1993	R	34.
12	2	7	THE PIANO	Live Home Video Pioneer LDCA, Inc. 69974	Holly Hunter Harvey Keitel	1993	R	39:
13	3	5	THE JOY LUCK CLUB	Hollywood Pictures Image Entertainment 2291	Kieu Chinh Ming-Na Wen	1993	R	39
14	8	11	MRS. DOUBTFIRE	FoxVideo Image Entertainment 8588-85	Robin Williams Sally Field	1993	PG-13	35
15	RE-ENTRY		MAD MAX BEYOND THUNDERDOME A	Warner Bros. Inc. Warner Home Video 13345	Mei Gibson Tina Tumer	1985	PG-13	34 !
16	5	5	REMAINS OF THE DAY	Columbia TriStar Home Video 71096	Anthony Hopkins Emma Thompson	1993	PG	39:
17	15	3	COOL RUNNINGS	Walt Disney Pictures Image Entertainment 2325	Leon Doug E. Doug	1993	PG	39
18	NE	wr	THE JOHNNY CARSON COLLECTION	Carson Productions Group Image Entertainment 2940	Johnny Carson	1994	NR	59.
19	6	9	THE THREE MUSKETEERS	Walt Disney Home Video Image Entertainment 2524	Chartie Sheen Kiefer Sutherland	1993	PG	39.
20	11	5	SHORT CUTS	New Line Home Video image Entertainment 2448	Tim Robbins Jack Lemmon	1993	R	49
21	12	3	SIX DEGREES OF SEPARATION	MGM/UA Home Video Pioneer/Image Ent. 104909	Will Smith Stockard Channing	1993	R	34
22	NE	wr	MY LIFE	Columbia TriStar Home Video 71146	Michael Keaton Nicole Kidman	1993	PG-13	34
23	13	3	DAS BOOT	Columbia TriStar Home Video 79346	Jurgen Prochnow	1981	R	39
24	21	3	RUDY	Columbia TriStar Home Video 53726	Sean Astin	1993	PG	34
25	10	9	A PERFECT WORLD	Warner Bros. Inc. Warner Home Video 12990	Kevin Costner Clint Fashwood	1993	PG-13	39

•TA gold certification for a minimum of 125,000 units or a dollar volume of 59 million at suggested retail for theathfally release or of it issets 25.000 units and 51 million at suggested retail for northeathcal titles. OTH obstamm certification for a minimum units or a dollar volume of \$18 million at suggested retail for theathcally released programs, and of at least, 50,000 units and \$3 at suggested retail for northeathcal titles. O 1994, @Illiosout/991 (Communications).

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also stocks a full line of CD-Ron and CD-I software. While their direct competitors offer an across the board discount of 25%, Norwalk chooses to offer a wide range of discounts up to 38% off and also offers an addi tional 2% discount to customers who pre-order before the pre order cut-off date. If you would like to receive a free 1994 multi media catalog contact:

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they can't see in movies or on TV. We encourage all the studios to look at remakes of old movies or whatever and release them direct to video. They can always run on the networks

GAME PRESERVES Sell-through is not the only reason

for retailers to be cheerful. They're also doing well with videogame rentals and sales of used games. Palmer Video's Peter Balner says game rentals are increasing as fast as sell-through; his chain has even opened a games-only store. And Castell says Blockbuster is "bullish on the game business. It doesn't detract from video. People go to the video store to rent a game for their kids, and they rent a video for themselves."

The CD-ROM market also looks

promising. Video Warehouse, for





example, is testing CD-ROMs and CD-Is, and Movie Warehouse's Tony Clark predicts that video retailers will get more involved with both CD-ROMs and videogames. Meanwhile, the retailers express

less concern than they did a year ago about the impact of pay-per-view and that over-publicized 'superhighway.' "I think people lose sight of the fact that if this superhighway ever becomes a reality, it's going to be a toll road, and it won't be cheap," com ments Jack Messer "And there are ways to stay competitive, because our costs are going to be a lot lower in

video than they'll be on this toll road. Says Tony Clark, "There's a lot of talk about pay-per-view and the superhighway, but you never know what direction it's going to go in. I remain optimistic. I think the video business will be strong to the year 2000 and probably for the decade after that."



The Enter*Active File

Mickey Mouse Leads All-Star Cast For Sony Imagesoft

BY MARILYN A. GILLEN

NEW YORK-"It's the ultimate Mickey Mouse game," says Rich Robinson, executive producer at Sony Imagesoft, without a trace of self-consciousness at the boast.

'Mickey Mania: The Timeless Adventures Of Mickey Mouse does indeed look like something a cut above—and it should, with the combined technical and creative clout of Sony and Disney behind it. The co-venture with Disney Software is at the center of s varied fourth-quarter Sony slate that also includes the day-and-date release of a video game based on the forthcoming TriStar feature film "Mary Shelley's Frankenstein"; a revved-up sports slate; some TV tie-ina; a comic book companion; and an original, full-motion-video interactive film hossting a script by the author of the hit film "Honey, I Shrunk The Kids

Launching this fall for the Super Nintendo, Sega Genesis, and Sega CD platforms, "Mickey Mania" the first video game ever created by Disney animators; the creative team drew more than 1,500 animation cels exclusively for the game, which celebrates Mickey's 65 years with a collection of classic moments from his film career. In a time-trinping adventure, gamers take part in a retrospective of Mickey's life as seen in seven unimated films, heginning with "Steambost Willie" (1928) and culminating in "The Prince And The Pauper" (1990). In between are "The Msd Doctor" (1933), "The Band Concert" (1935), Moose Hunters" (1937), "Lonesome Ghosts" (1937), and "Fun And Fancy Free" (1990). Each of the animated shorts in-

cluded was chosen as representative of a major moment in the mouse's career. Rich says: his first appearance, the first time he was colorized, his first speaking role. etc.

The game also bossts two firsts from a game-play perspective, Rich says. New to the title, he says, are the game-play "engines" of "coming at you" and "cylindrical rotating." Another unique perspec-tive is offered through a side-scrolling engine. "We didn't want you looking at the back of his head." Robinson says of the "coming at you" perspective. "It's much more interesting the other way The game is due out at \$59.95,

and will get a strong marketing push that will include a multimilon-dollar TV campaign, a milliondollar-plus print buy, and a variety of consumer product tie-ins, Sony says. Retail support will include standees, counter cards, and ban-

"We expect this to appeal to a wide variety of people, from the children who have always loved Mickey to their parents, who will be taken with the retrospective approach," Robinson says. An equally broad spectrum, though skewing higher, is targeted with a sports lineup that includes a

continuation of Sony's relationship with sports network ESPN. "We've added different twists, better game play and graphics, new perspectives, and new options for a more lifelike sports experience, says Robinson of a fall lineup that includes "ESPN Sunday Night NFL." "ESPN National Hockey Night," "ESPN Speed World," and NBA Hangtime '95.

"Speed World" is one title Robinson is particularly proud of, emphasizing that the two-player game offers a stock-car-racing experience in which cars are bunched up together during competition.

It rates high on my i.p.s. scale, by which I measure everything, he says. The initials stand for interactions per second, and the higher, it seems the better The sports titles list for \$64.95

FILM FOCUS On the Hollywood front, Sony will spin off feature films "Mary

Shelley's Frankenstein," "No Escape," and "3 Ninjas" into games



is "coming at you."

The former will be released the same day the TriStar horror film hits theaters in November, "With the marketing push for the movie, people will be really focused on Frankenstein this holiday season." says marketing director Peter Dille. "Bringing the game out with the movie will really enhance An original interactive film prop-

erty bowing on CD-ROM this fall is "The Exterminators," which promters" did for spectres.

"It's campy, funny, cool," Robin-son says of the story about a city under siege by an invading storm of giant-size bugs. The players' role is to strap on exterminator tanks and extinguish the pesta

The script for the film, which includes full-motion video and live actors as well as models and computer effects, was written by Honey, I Shrunk The Kids" author Ed Naha. It's due for the Sega CD platform at \$59.95.

Rounding out the lineup are TV pinoffs "Wheel Of Fortune" and 'Jeopardy," and a video game based on the Malibu comic "Prime."

Beyond being a video game in which players engage in various adventures, "Prime" is also a collector's-edition version of the comic books, Robinson says. "We digitized art work from the actual comic books," he says, "and also will add interviews with the writers and artists. So it goes beyond a

ROM. It had its thestrical premiere

earlier this month as a viewer-di-

rected interactive motion picture at

Rogers emphasizes that "Phan-

tasmagoria" is more than a "deci-

the characters go this way or B to

make them go that way just doesn't work snymore, not if you

want a true interactive film experi-ence," he says, "It has to be com-

pelling as a story, and assuming

the personality of one of the char-

acters puts you right into the expe-

cal thriller, does have a strong vio-

lent element, "but it's not hack and sissh," Rogers says, "It's more of a

Nonetheless, Sierra is taking a

new tack with the release and add-

ing in a password-protected view-ing level. Those who have the pass-

word, presumably the parents in a

household, can access the R-rated

version of the story, with its sexier

graphics and higher levels of vio-

nce. Those without access to the

"It's a way to broaden the market

even further," Rogers says. "We

see a wide appeal for this, from the

core of males 25-40 to women who

will be attracted by the fact that we

password get the PG-rated version

The story, billed as a psychologi-

rience and makes it compelling

suspense-type of horror."

of the film.

sion tree." "Push button A to make

Arts and Sciences in Hollywood.

Acclaim Readies 'Kombat' Battle

& RETAIL-TECH MEDIA

As IF THE NAME "Mortal Kombat II" didn't pack enough punch, Acelaim Entertainment will back it with multimillion-dollar marketing muscle when the title launches in September. Sam Goldberg, VP of marketing, says the campaign, which will begin in August with a commercial running on more than 1,600 Cineplex Odeon movie screens nationwide, will be as wideranging as it is aggressive.

Among the other plans for the highly anticipated sequel: TV commercials promoting the actual street date will air starting in September; radio spots



will begin just prior to shipping; an the in-store campaign will include vid-eos, P-O-P, and a pre-sell program. The title will get a cross-platform release on Super NES, Genesis, Game Gear, and Game Boy. Retail prices

runge from \$34.95 to \$74.95 The original "Mortal Kombat" has sold more than 6 million units world-

wide, the company says. N OTHER NEWS from Acclaim,

"Spiderman & Venom: Maximum Carnage," based on Marvel Comics' 14-

the Academy of Motion Picture part comic book series, boasts an original soundtrack from Zoo Entertain ment group Green Jelly. The band, which plans to star in its own CD-ROMs, composed the music espe-



cially for the video game, which will be available in September for the Super

NES and Genesis platforms. An audiotape of the game theme will be included in a special premium kit for consumers who reserve a copy of the game before its release date. Also in the kit are custom-made trading cards Other marketing plans include a limited-edition red curtridge version of the game: a commercial directed by David Anderson, whose work includes music videos for groups such as Tears For Fears; and in-cinema ads.

A Marvel Comies co-promotion boasts a "Collectors Edition" set to be sold in comic book stores, that will include an autographed game cartridge and leather-hound comi

Who Knows What Evil Lurks In A Game? 'Phantasmagoria' Challenges Player To Find Out was the first to be done at Sierra's gust for both home video and CD-

CHICAGO-Sierra On-Line's bigbudget interactive film "Phantasmsgoria" is visually stunning, but it also offers a compelling gaming ex-

"You figure it out, or you die," says Dan Rogers, product manager for the Bellevue, Wash.-based com

pany whose previous titles include the popular "King's Quest," "Space and "Leisure Suit Larry What gamers must figure out or die trying is the mystery of the evil that haunts a large island home. The story, scripted by best-selling

game designer Roberta Williams, centers on a woman fighting for her life in a sprawling, eerie house once occupied by a turn-of-the-century master illusionist. When she and her husband move in, they unleash an evil presence that slowly infects the house-and the husband The story unfolds in a novel-like fashion through seven "chapters. and, as with a book, gamers can place a bookmark in it if they are in-

terrupted or want to put it down to pick up again another night. Gamers assume the identity of the wife as she faces down the evil entity and struggles to solve the mystery of its presence.

The expansive story, originally targeted at two CD-ROM discs, has swelled during production, and msy bow on as many as four discs when it launches in October, Rogers says.

"With its 400-page script, 20 live actors, 500 camera angles, and more than 100 pages of detailed storyboard, 'Phantasmagoria' may very well set a new industry precesays Williams The \$1 million-plus production

to solve a deadly mystery.

new studio facilities in Oakhurst. Calif., which were built exclusively to produce multimedia programming. Live actors were filmed against blue screens, and the digitized images were then integrated with realistic 3D effects, computer renderings, and stirring music.

Robert Miano, a veteran actor who plays the character Carno, says his first experience in a CD-ROM film was initially awkward, but ultimately fulfilling, "The blue sereens take getting used to and interacting with computer effects that aren't there," he says. "But it is very much like a Hollywood film throughout, from the director to the film crew." Miano sdds, "Actors like to work

Anything that gives them work is a godsend, and this is a whole new area of opportunity. Plus, as the budgets get bigger, we're seeing bigger actors getting into games."

Margot Kidder and Brian Keith. for instance, star in another bigbudget original interactive film. "Under A Killing Moon" from Access Software, which is due in Au-

feature a female protagonist. And then there will be the younger the identity of Adrian as she attempts

gamers, too, who will enjoy it on That is, figure it out-or die. MARILYN A GILLEN



THE NEW SERIES FROM FOX, THE #1 KIDS NETWORK.







Retailers to game-makers: What are you doing, where are you going to be, and how are kids going to be aware of you?

Smart marketing has the Enter*Active answers.

BY MARILYN A. GILLEN

Retailers putting their muscle into moving videogames from store shelves in the coming months can expect to get some heavyweight support from a wide variety of manufacturers (beyond powerhouses Sega and Nintendo) who say they are both expanding on traditional marketing aneuvers and stretching into new advertising arenas as the PC and videogaming marketplaces broaden and as competition for consumer dollars increases. Caught in the middle are distributors, who find themselves trying to learn the business and satisfy retail demand, as they maneuver through a maze of new products. "It's a free-for-all out there." says

Robert Botch, president of San Francisco-based US Gold, whose latest sports-licensed game is "World Cup USA '94. "There's really no other word to describe the scene on some of

the store shelves. And so marketing has become ever

more crucial, and clever.

"As we start to create more games that we feel have more of a mass appeal, we're trying to broaden our audience and to go to people who we deem the 'casual user' as opposed to only the hardcore gamers," says Lou Gioia, senior VP of marketing for Alameda, Calif.-based Spectrum Holobyte, which focuses more on PC games than on videogames. Although his company has done "minimal" TV advertising in the past, for instance, Gioia says Spectrum plans heavy TV support for its upcoming "Star Trek: The Next Generation" CD-ROM title, likely keyed to reruns of the TV

TV OR NOT TV Spectrum is not alone in targeting TV, the holy temple of advertising.

nor in using it very selectively. "Our marketing approach is based on a revenue-generation forecast," says Connie Viveros, VP of marketing for Ocean of America. "So, for instance, if we have a 'Jurassic Park, like we had last year, the specific sales numbers obviously bring to the party



a much bigger piece of the marketing pie. With that, then, we will try to tai-lor the marketing plan to move the kinds of numbers that we are talking about. So moving a million units of 'Jurassic Park' does include television. Moving 35,000 units of another great title, 'Eek The Cat,' wouldn't necessarily. It boils down to what your cales forceasts are and what kind of distribution you are going to

So while "TV is everything," as the marketers say, so is return on inves ment. "We look at every title as a challenge to communicate to the consumers that the product exists," says Murray Froikin, VP of video games at New York-based Hi-Tech Entertainment, which will be using 30-sec-ond TV spots to push its "Barble" titles in the fourth quarter. "The problem, of course," says Froikin, is that there are only a few titles in the marketplace that are 'NBA Jama' [a huge hit from Acclaim]. So what do you do with a title that there will be a good, solid market for but that is not going to do several million units? That's the economic challenge we face in planning a strategy that both works and is cost-effective

PRINTED WORD OF MOUTH Print advertising has been the traditional answer to that question, something game-makers have relied on to







preaching to the converted" this

way, some game-makers are also

beginning to target consumer maga-

zines, but, as with TV, only selective-

page sometimes, and in many

laughs Kelly Flaherty, marketing

TIMING IS EVERYTHING

approaches as TV and slick monthly

magazines, with their big budgets

and large lead times, also pose special

problems for the game industry. "Timing is a nightmare," says Hi-Tech's Froikin, citing the delicate,

tricky development cycle for games.

"A lot of times, your advertising

won't hit until after the product has

actually been on the shelf for a

month," agrees Flaherty. "And then

when you decide to switch it around

and run the ads early, development

hits s snag and your ads are over

months before the product hits

The time frame, assuming all goes

according to plan, is to try to start the

pre-release anticipation three to six

months in advance through editorial

coverage, the companies say. Then

TV, if there is any, hits a week or so

TV, if there is any, most worth before launch. Heavy print ads debut

with the launch

Such traditional advertising

instances that's my whole budget.

manager for JVC Games

"We're talking \$30,000 to \$50,000 a

Game-video tie-in: "Baby's Day Out

the target is "the major enthusiast gaming publications, because although they represent a small percentage of the audience, they are very heavy purchasers of games They are also opinion-leaders, and a lot of word of mouth is generated

Acknowledging that they are often

The overall ad campaign will last an average of three months, game-mak-

ers say. "If you see a real great result, you may then consider another flight lof ads)." Activision's Wright says. The life cycle on these titles, unless vou have a major blockbuster, is basically six months," adds Flaherty. "Often, if you see a title re-advertised, it may mean it was a blockbuster surprise, but it probably means there's a lot of inventory laying around in

RETAIL RELATIONS To prevent that happening, develop-ers also have been working at the retail level, they say.

"With video games, I've heard research saying about 69% of kids go into the store knowing exactly what they want," says Wright, "Whether that percentage is right or not, I feel that it is increasing, because people are watching their dollars more, the games are getting a little more expen-sive, and the uncertainty of what is the hot platform is milling about in the back of their heads.

"So when they go into the store, they probably have three titles in their mind. If we are one of those three and have a standee in that store or a contest going or whatever that can make us be the one of the three they buy, that's the part that retail plays. And our marketing put as one of the three to begin with. The "retail sale" can be aided, devel-

opers believe, from special point-ofsale material—shelf-talkers, standees and the like-and through pre-sale and reservations campaigns, among other specific retail tie-ins. Ocean is considering a retail give

away of a comic book keyed to its upcoming "Mighty Max" game spinoff to the Saturday morning cartoon show. "If retailers find it too difficult to handle, we will pack it in with the game," Viveros adds.

TATTOOS AND TRADING CARDS

Spectrum Holobyte is formulating retailer "events" for "Star Trek: The Next Generation." JVC will continue a "pre-pay" program for its upcoming "Rebel Assault" that it has used previously on other titles, where JVC produces an in-store counter card; customers who want the game pay for it in advance and are given a JVCsupplied gift (in this case a "Rebel Assault" cap) for doing so, Flaherty

Advance reservation programs are considered key by developers. "They get the word of mouth started." says Wright, whose company will be giving away such "little incentives" as trad ing cards, temporary tattoos and the like for its "Pitfall: The Mine Adventure" game, for which it has high hopes for the November launch The reservations system also is directly keyed to orders, she adds. "A retailer will look at the number of names on the list and order from that. They know it's three times or five times or whatever."

SIGNAGE OF THE TIMES While game giveaways are part of the word-of-mouth game plan for

most publishers, Spectrum also tries to get the retailers-and not just the customers-excited about the games this way. "That helps them get familiar with what they are selling, and it helps us because they will create their own word of mouth to customers if they like the game," says Gioia.

Continued on page 108



Picture This

Continued from page 72

comprise the BMG Video side of the equation. That includes the Miramar "Mind's Eye," two releases that have been among BMG Video's bestsellers; a third is due shortly. Shults suggests the distribution deal may not be renewed.

"I'm putting the two together," he adds, referring to the present organization. "It's almost a start-up, as far as I'm concerned." The emphasis is shifting to established properties like the Olsen twina (Billboard, July

MUDBLINGING: There's a namecalling battle under way between the EIA's Consumer Electronics Show and an upstart venture we've featured before in this space, the Electronic Entertainment Expo, otherwise known as E-Cube. For the present, VSDA plays the role of interested onlooker, but it is uncomfortably close to the action.

CES and E-Cube are fighting for game and interactive-industry participation in their respective trade shows. E-Cube, which meets in Atlanta next April 7-9, has retail interest, but indeeds some of the major phyers until organizers endorsement of the Interactive Digital Software Assn., a group of 12 game makers including Nintendo, Sega, and Electronic Arts. That could translate into significant both space, possibly the difference between convention and cancella-

Leaving Chicago in June for Philadelphia May, CES has signed Nintendo for a dominant position in its 350,000 square feet of space. In the scramble to succeed—even survive—thet woo organizations are going at each other hammer and tong, one source reports. Since E-Cube is courting video retailers life time, the outcome may affect VSDA's May 1996 meeting in Dallas, where games also should be promited to the court of the

INTO THE WOODS: Has Ed Wood's time finally come? Rhino Home Video hopes so for its sake, and perhaps that of the heirs of one of the most off-the-wall directors ever to make a bad movie.

Wood died in obscurity, but features like "Plan 9 From Outer Space," sturring Beln Luggal, the plan of the plan of the plan of the plan of the leaf, have developed enough of a cult following for Disney to greenlight. I'm Burton' = 28 Wood' biogle. It's supposed to open this fail, a contropped to the plan of the plan of the through release of the Wood features: "Plan 9," "Jail Bait." "The Voltont Years." "Wight Of The Voltont Years." "Wight Of The The package is dubbed "Look Back In Angora"; Wood, who cross-

dressed, liked angora.
Rhino has another cover, the original of "The Mask." It was made with segments in 3D in the late '50s. The \$12.95 cassette thus has been repackaged to come with four pairs of 3D glasses.



Prepare yourself for the Second Coming.

Monday, October 10, 1994

IC NO SOFTWARE

inva ver een a graphis ast ver refined ar expenditions of vert one vilable one selously as it think I'm going to shake this I want to stake II —PC GAMER * I WILLIAM PLAYER * DOOM is white

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BILIBOARD JULY 30, 1994

Multimedia Challenges Management of Licensing & Royalties

FREE-LANCE WRITERS SUE ELECTRONIC PUBLISHERS

"Lawsuit by free-lance writers who say electronic publishers are violating their copyrights.

"...the rights of 'hundreds, if not thousands' of writers are being infringed as their work is placed on electronic databases ... without their consent or additional

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DOING ROYALTIES RIGHT.



Games Continued from page 106

Merchandising materials, a big concern for retailers, in developers' eves, can also be a thorny issue.

This year in particular, everyone is really saying it's going to be a tough year and that marketing is going to ake or break your products," says Flaherty, "And so much more than ever before, retailers are saving. What are you doing, where are you going to be, how are kids going to be aware of you?"

Providing in-store signage is one easy way to quell those concerns, but one developer queried cites dismay over its "warehousing." "We spend a lot of money on collateral materials and a third of what we produce actually ends up getting up," says Wright.
"We would feel much better about spending \$20,000 to develop something if we knew it was going to get used."

Hi-Tech Expressions is going signage one better this year and launch ing a retail-based campaign called "Rent It, Try It, Buy It," Froikin says. The company will supply counter cards, posters and rebate coupons to retailers. "We are looking to get younger kids to rent it, try it, and then to give a rebate to help Mom buy it," be adds. "That [\$5] rebate will work at the stores if they are prepared to support sell-through, but it can also be used elsewhere." Hi-Tech, which caters to a young

audience, also is encouraging retailers to create special children's sections for games from all publishers. tions for games from all publishers.
"Right now, they mix up all the inven-tory," he says. "That would be like putting a Disney film next to 'Friday The 13th' in a video store." Hi-Tech is also planning a pre-holiday season newspaper-insert campaign for its

DISTRIBUTOR HELP Within the whirlwind supplier-activity, retailers still look to their distrib

utor to forecast which products will provide the most return on invest-"Basically, we're supposed to be the

experts," says David Balfour, multimedia marketing manager at Ingram Entertainment, "And there's a lot of confusion out there."

While most distributors have recently revamped their weekly mail ers to include multi-media sections. Ingram also offers a buy-in program designed for dealers who want to dive headfirst into the category, Balfour

The rental program includes either a 25-unit or 50-unit selection of product, a three-foot banner, counter card, buttons and a category sign that can be used to create an in-store multimodia section

Once the rental program is in place, Ingram will follow up with a sellthrough plan, which gives retailers a selection of the 100 top-selling titles. The Ingram plan also includes CD-I and SDO titles

Owenhoro Ky shesed distributor WayWorks/VideoWorks has begun using its Automatic Inventory Management System (AIMS) to preselect games according to a giv store's demographic profile. AIMS was first developed as a home-video buying guide for retailers a few years

The trouble that most dealers have is knowing how much to buy," says Waxworks game buyer Monica designed to spread the word. Among these are computer bulletin-boards. which have become a bot new promotional area for makers of PC-based

Explains Ocean's Viveros, "You become a subscriber and you upload information to that network of users, and then a user in his home can see that there is, say, a 'TFX' demo from Ocean, and they call up that mailbox and see either a static screen or a selfrunning demo." Ocean will include a talanhana number for more informs tion; it also has an on-line address that comers can write to with comments or quactions

Comic books too which have been a key ad arena for years, are now being increasingly "created" by developers themselves as "added value items" a phrase beard more and more.

One form, rebates-whether mail-in or in-store-are currying favor, as are sweepstakes and radio and retail contests. Ocean will tie in with a vitamin company for a promotion for its "Flintstones" game, while Spectrum plans to work with a bome-video company on its movie-spinoff of "Baby's Day Out."



Goodman. "With AIMS, we have a profile on every detail of their store Once the profile is completed, Goodman writes up a suggested buy for the store based on a specified budget. The store owner can then 'tweak" the list before any product is shipped. Once the final list is approved, WaxWorks provides

SELECTION AND SERVICE At Baker & Taylor, the focus is offering as many formats and titles as possible. "Our job is to offer the prod-

uct and let the client decide what product they want," says David L. Lowrey, director of special markets. We don't use incentive programs. In addition to providing cartridge-and disc-based games. Baker &

Taylor slso was among the few distributors to offer titles for the Atari Jaguar system, which was introduced "The changing technology keeps

everyone on their toes," Lowrey says. "But I think whoever creates the most software for a particular system is going to win."

ONE STEP BEYOND Beyond TV, radio, print and retail, game-makers are trying a variety of creative marketing approaches, all

ROCK BANDS AND BEDROCK Among the more unusual prom

tions this fall, Ocean plans to tie in with one or several retailers on a "password" promotion for "The Flintstones." The retailer would be assigned a specific passcode that would unlock secret levels of the game: on a certain date after release. the retailer would announce the code The bonus level also will lead to various retailer icons throughout the game; collecting them will allow gamers to win prizes. At least one other developer is trying a similar "added-value" approac

Music, too, is being seen as an added-value increasingly worth tout-ing. US Gold, which has just released its "World Cup" game, is promoting the inclusion of music by rock band the Scorpions and getting promotion in return from the band via videogame footage included in the band's Still, even the most enthusiastic

marketers will finally admit, it does eventually come down to the game. Sighs Flaherty, "You can market things to death, but if the game play isn't there, it doesn't matter in the end."

(Assistance in preparing this story was provided by Eileen Fitzpatrick.)

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Pro Audio



U2 were recently at New York's Electric Lady Studio recording songs for her uncoming allows "Floor" scheduled for Sentember release Shown from left are U2 drummer Larry Mullen Jr., Griffith, producer Peter Collins, U2 bassist Adam Clayton, and James Hooker, keyboardist for Griffith's band. Other special guests on Griffith's project include the Indigo Girls, the Bodeans, Mark Knopfler, and Adam Durwitz of Counting Crows.

Remixing 3 Days Of Peace & Music

Noisy Neighbors Team Updates Woodstock Tapes

BY PAUL VERNA

NEW YORK-When the folks at Atlantic Records needed expert help in remixing live Woodstock tapes from 1969 for an uncoming boxed-set reissue, they called on their Noisy Neighbors. That is, mixer Gary Coyote and digital engineer Rob Arbittier, also known as Noisy Neighbors of Los Angeles. The two veterans pulled out all the stops in their quest to bring the tapes from the Age of Aquarius to the digital age.

First came extensive detective work to find the best masters. Coyote and Arbittier say reels were found in such diverse places as record company vaults and the garages of rock stars. The best Who tapes, for instance, were



Noisy Neighbors Coyote, left, and Arbittier are shown at the Timel ine DAW-90 digital partio workstation during a session for the Woodstock remixing project. Atop the Marshall amplifierwhich was used to process some guita tracks from the source tape-is the PRO Sostializer 3-D audio controller.

those that came from guitarist Pete

Once the tapes were located and the

hest versions selected, the Neighborn

transferred the contents to the Time-

Line DAW-80 digital audio workstation.

using Studioframe version 6.0 software.

Noting that they used a similar tech-

nique on remixes of live Stevie Ray

Vaughn tapes some years back, Coyote

says, "It cleans up distortion on a guitar

and other things, too, and it provides

more sustain and makes the notes

Sending the signal back through an

amp during remixing also allows an en-

gineer to enhance its stereo image.

Says Covote, "We could take the origi-

nal signal and put it a little bit to the

left or right, and take the miked signal

and spread it out so that the guitar

starts sounding really big, and then you

Although some of the source tapes

had leakage from other tracks, the real

problem in handling the Woodstock reels was degradation, According to

Counte the sound on the tanes "started

can build the mix around that."

longer and rounder sounding.

Townshend's private collection.

degrading" and "picking up a lot of dis-tortion. It just wasn't strong anymore I remember hearing it way back then. and it sounded really big and strong in Once the audio information was

stored digitally in the TimeLine, Covote and Arbittier went to work cleaning up imperfections on the original tapes, and generally enhancing their sound.

"There was a lot of stuff you couldn't

do with a consolo bosomo the more were too fast, too tight," Arbittier says. With the DAW, "We were able to get rid of clicks, pops, and hums."

The pair also was able to eliminate the annoying "boing" sound made by the springs on amplifiers' reverb units. which were left on while performers danced around the stage.

Volume and panning moves also we facilitated by the editing flexibility of the workstation, according to Arbittier. For instance, when singers varied their distance from their microphones during the festival, the resulting sound contained vacillations in volume that were corrected with the DAW

In some cases, Coyote and Arbittier fed tracks from the original eight-track, After all the audio data was digitally one-inch masters through amplifiers stored, it was processed through the before dumping them onto the DAW. Pro Spatializer 3-D unit.

"We used the Spatializer on a lot of stuff because it's great for expanding the stereo image," says Arbittier. "We were able to take a lot of tracks that were mono, things like audience tracks and different ambiences, and spread them out to give them a much bigger stereo image than people have ever heard on this material."

"We could put the audience very far left and right of the stage, and then have the instruments fill out the middle," adds Covote.

The entire project-55 remixes took approximately four weeks, according to Coyote. He says, "It became a bigger job than anyone thought it was going to be, because they thought, Well, it's only eight tracks, how long could it take? But in some instances, it (Continued on next nage)

members of the Iguanas at Trax Re-

land Records artist Buckwheat Zv-

member David Hidalgo in to cut guest

Producer Keith Forsey was recently

working behind the Neve console at

Track Record with guitarist Mark

leased on Rococo Records. At Brooklyn Recording Studio. Is-

For Soundgarden, Soul Asylum Producer Michael Beinhorn, Personality Is Paramount

RY BRADLEY BAMBARGER

NEW YORK-Taking cues from yetfrom Chris Thomas to King Tubby. George Martin to Sam Phillips-pr ducer Michael Beinhorn purposefully evades any recurrent sonic signature. His method is to avoid methodology, eschewing cliché and rote to enable the full range of an artist's personality to shine through. A Michael Beinhorn production sounds like a Soundgarden

album, like a Soul Asylum album-only Refore manning the board for Sound garden's "Superunk nown" and Soul Asylum's "Grave Dancers Union," as well as albums by Violent Femmes and

the Red Hot Chili Peppers, Beinhorn apprenticed in the original incarnation of Material. It was with Material that he helped fashion Herbie Hancock's genre-busting, Grammy-win-ning "Future Shock" and "Sound-System" albums

For Soundgarden's chart-topping "Superunknown," Beinhorn strove to broaden the band's attack, especially in terms of songwriting and musical texture. Weaning the band from brute force was the key, giving it the impetus to invest in a more subtle power. Admiring recordings as diverse as Roxy Music's "Avalon," Albert Ayler's "Love Cry," and mid-'70s osmith, as well as music by Bartok, Stockhausen, Led Zeppelin, and all manner of Miles Davis and Ornette Coleman, Beinhorn brings a catholic musical sensibility to bear on his projacts often using his tastes to reframe his clients. For example, prior to tracking vocals for the cut "Black Hole Sun," Beinhorn had Soundgarden singer Chris Cornell listen to Frank Sinatra, hoping he would take a tip from the crooner's voluptuous phrasing and emotional directness. For Beinhorn, channeling emotion

is the key to any musical performance, and around the time of recording "Superunknown" he became consumed by techno music for its intensity. He cites the noisier strains of techno out of Rotterdam, as well as Aphex Twin, as particular influences. "It's some of the rawest music made, he says. "It's made up of emotional extremes. And I think there's an undercurrent of that on the Soundgar-

To give "Superunknown" sonic depth and detail, Beinhorn and the band experimented for long hours to come up with striking, varied tonal colorations within the confines of traditional rock'n'roll instrumentation. They developed unusual timbres by mixing and matching amplifiers and guitars, as well as massing sounds to achieve an imposing listening experience. Nowhere is this tack more apparent than in the claustrophobic din of "Fourth Of July," on which the

slow-grinding guitars, thudding drums, and beaving vocals cave in around each other to articulate the song's apocalyptic theme

"I like things to sound as broad as possible, even to the point where instruments are getting in the way of each other-overloading tape to the point of distortion, using massive EQ, massive compression," Beinhorn says. We experimented with chains of four equalizers and four compressors in one signal chain, on one instrument, The end result is a record that is both incredibly dense and overwhelmingly present. There is a tangible sense of air being moved.

To capture that atmosphere, Beinhorn favors SSL G Series boards with Ultimation, as well as older Neve boards, along with Studer 800 or 827 tape machines, requiring two to run 16 tracks for drums. Although he says his outboard tools of choice vary widely according to each project's demands, the secret weapons on "Superunknown" were various equalizers and limiter-compressors, in particular



Michael Beinhorn and the members of Living Colour take a break at Right Track Studios in New York during the recording of Cream's "Sunshine Of Your Love, for the Epic Soundtax album "True Lies." Shown, from left, are Living Colour singer Corey Glover, drummer Will Calhoun, and guitarist Vernon Reid; Beinhorn; and Living Colour bassist Doug Wimbish.

AUDIO TRACK

NEW YORK

cording to lay down a track for the new "Cowboys To Girls" project, to be reat Sear Sound engineering a session for A&M Records group Monster Magnet. The band was mixed to the Ampex 300 tube machi deco was recently in working on an upcoming project with producer Steve Berlin, who invited fellow Los Lobos

Producer/engineer Rick Kerr was recently at the Dream Factory mixing songs for Atlantic artist Maria Christensen's second album. The record is being co-produced by Ric Wake, P.

Zizzo, and A. Marvel. Lou Reed recently went to the Magie Shop to track and mix a song for Canadian movie company Rhombus Media. Hal Willner produced the ses-

sion, and Lou Glordano engineered behind the Neve console. Joe Warda

Younger-Smith and drummer Mark Schulman, producing and recording a song for the "Beverly Hills Cop 3" soundtrack, Bill Drescher engineered

the sessions, and Mike Ainsworth as-Stanley Clarke was recently at Sunset Sound producing, composing, and arranging the film score for "Little Big

LOS ANGELES CHRIS GAFFNEY recently joined

(Continued on next page) BILLBOARD JULY 30, 1994

AUDIO TRACK

(Continued from preceding page)

League," which includes Jeff Beck, Stewart Copeland, and Booker T & the MGs. Bill Jackson engineered, and Mike Kloster assisted on the ses-

Epic Records artist Jay Disco was recently at Image Recording mixing his new album with producer Everlast of House Of Pain. Jason Roberts engineered behind the SSL 4056E console with G-series computer, and Terri Wong served as second engineer.

NASHVILLE

WARNER BROS. artist Shawn Camp was recently at Woodland Digital tracking his upcoming project for the label. Emory Gordy Jr. produced the sessions with engineers Steve 'Papa Ziti" Marcantonio and Russ Martin.

RCA group Alabama was recently at the Sound Emporium working on an upcoming album with producer Garth Fundis. Dave Sinko and Gary Laney shared engineering duties.

At Masterfonics, Arista recording artist Michelle Wright was recently in with producer/engineer John Guess wrapping up production of her upcoming album for the label. Guess mixed e sessions on the new AT&T Disq Mixer Core system and was assisted by Derek Bason and John Thomas.

OTHER LOCATIONS

ARLYN STUDIOS IN AUSTIN recently played host to Dos act Loose Dids. Guitarist Stephen Bruton

produced the sessions, while Charles Reeves engineered. At Roston's Sound Techniques.

A&M band Extreme was recently in finishing tracks for its fourth album. "Waiting For The Punch Line." Bob St. John engineered and co-produced. assisted by Chris Nix.

Please send material for Audio Track to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203; fax: 615-320-0454.

FOR BEINHORN, PERSONALITY IS PARAMOUNT (Continued from preceding page)

a rack of Neve 1057 EQs, a Trident CB9066 EQ, and an RCA BA6A limiter-compressor.

In terms of equipment, a particular challenge with Soundgarden was finding the appropriate vocal microphones, Beinhorn says. Cornell has two distinct vocal ranges, he says, making it difficult to pick up both effectively with the same mike. "We went through endless mike combinations. And when Chris sings high, he tends to sing harder and louder than just about anything on this earth. He literally blew through a bunch of condenser mikes. I've never

seen anyone do that before." Neumann 47, 67, and 87 condenser mikes "hotrodded" by Klaus Heyne were the find

Having found a sympathetic techni-

cal partner-Adam Kasper, the assistant engineer on "Superunknown" -Beinhorn has applied his tenets of sound and structure to sev-

eral other big rock projects, including recent tracks for Living Colour and Aerosmith. On the horizon, Beinhorn is due to produce the next Social Distortion record under a production arrangement with Epic Records.

On these projects, as with his past productions, Beinhorn's aesthetic credo helps focus the work and benefit his clients. "A lot of records are just so monotonous; you need to infect those homogeneous sensibilities . . . and de-stabilize them," he says, "If you can't find ways to fuck with what you're doing, you're not going to want to listen to it at the end of the day."

Billboard.

FUDIO ACTION

CATEGORY	HOT 100	R&B	COUNTRY	RAP	ALBUM ROCK
TiTLE Artist/ Producer (Label)	I SWEAR All-4-One/ O. Foster (Blitzz/Atlantic)	ANYTIME, ANYPLACE Janet Jackson/ J. Jam, T. Lewis C. Jackson (Virgin)	SUMMERTIME BLUES Alan Jackson/ K. Stegall (Arista)	FUNKOAFIEO Oa Brat/ J. Oupree M. Seal (So So Oef/Chaos)	BLACK HOLE SUN Soundgarden/ M. Beinhorn (A&M)
RECORDING STU0IO(S) Engineer(s)	CHARTMAKERS/ RUMBO (Los Angeles) David Reitzas Felipe Elgueta	(Edina, MN) (Nashville) (Atlanta, GA) Phil Tan		BAO ANIMALS (Seattle, WA) Jason Corsaro	
RECORDING CONSOLE(S)	SSL 4000E/Trident 80	Harrison MR4	SSL 4056G	ODA AMR24	SSL 4064G with Ultimation
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	RACK CORDER(S)		Otari DTR900 II	Sony APR24	Studer A827
STUDIO MONITOR(S)	(S) Norberg/Custom TAD Westlake HR1 UREI 813 Yamaha NS10		Yamaha NS10	Yamaha NS10	
MASTER TAPE	Ampex 467	Ampex 499	Ampex 467	Ampex 499	Ampex 499
MIX DOWN STUDIO(S) Engineers(s)	RECORD PLANT (Los Angeles) Mick Gauzasky	FLYTE TYME (Edina, MN) Steve Hodge	THE CASTLE (Nashville) John Kelton	BOSSTOWN (Atlanta, GA) Phil Tan Jermaine Oupree	BAD ANIMALS (Seattle, WA) Brendan O'Brien
CONSOLE(S)	Neve VR	Harrison MMR4	SSL 4056G	SSL 4000G	SSI 4064G with Ultimation
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)	Sony 3348	Otari MTR100	Otari MTR900 II	Studer A820	Studer A827
STUDIO MONITOR(S)	R(S) Norberg/Custom TAD Westlake NS10 UREI 813 Genelec 1035 Yamaha NS10 Yamaha NS10			Yamaha NS10	
MASTER TAPE	3M 996	Ampex 499	Ampex 467	Ampex 499	3M 996
MASTERING (ALBUM) Engineer	BERNIE GRUNDMAN Chris Bellman	BERNIE GRUNDMAN Bernie Grundman	MASTERMIX Hank Williams	BERNIE GRUNDMAN Bernie Grundman	A&M MASTERING David Collins
PRIMARY CD REPLICATOR (ALBUM)	WEA Manufacturing	WEA Manufacturing	BMG Manufacturing	Sony Manufacturing	DADC
PRIMARY TAPE DUPLICATOR (ALBUM)	WEA Manufacturing	WEA Manufacturing	BMG Manufacturing	Sony Manufacturing	Sonopress

Billipoant/SPI Communications, Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rep. Adults years & Dance appear in rotation.

REMIXING WOODSTOCK TAPES (Continued from preceding page)

took as long as, or longer than, a 24track mix because so much had to be done with it.

"There were strange things they did on the original recording. They started to spread out the EQ on some drum tracks right in the middle of a song, so it would go from a normal-sounding kit to a peak-y, +20 dB at 3 kHz sort of thing, and then come back down to normal again. We had to adjust for that." Noisy Neighbors got the bid for the

project as a result of the duo's longstanding relationship with Woodstock

sound and music supervisor L.A. Johnson, who is also overseeing audio production for the upcoming boxed set and film reissues. The pair met while working for Ste-

vie Wonder in the mid-'80s. Coyote had been Wonder's engineer since the mid-'70s, and Arbittier joined in 1985 as pro grammer and synthesist. They decided to get into television commercial work in the late '80s, and have since worked on major campaigns for such brands as Minute Maid, Coca-Cola, Wheaties, Rubbermaid, and Anheuser-Busch.



recently at Master Control in Burbank, Calif., with producer Lamar Lowder masand mixing its upcoming album, "Inhumannature," Shown standing, from left, are EOA drummer Craig Dollinger, Lowder, and EOA vocalist Tripp; seated, from left, are EOA guitarist Rik Schaffer, engineer Brian Jenkins, and EOA bassist Zack Bezner. *************



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Girl, Katelyn Nicole, to Paul and Janet Camarata, June 16 in Los Angeles. He is president/owner of Sunset Sound Recorders and Sunset Sound Factory

Son, Kelsey Stewart, to Marc and Christine Danzeisen, June 26 in Los Angeles. He is the drummer with Virgin act Gilby Clarke.

Boy, Eric Christian, to Frank and Melanie Gironda, June 28 in Santa Monica, Calif. He is a personal manager for Lookout Management there

Boy, Joshua Christopher, to Blain and Sarah Ensley, July 11 in New Jersey. He is the co-host and executive producer of the Rocky Allen Showgram on WPLJ New York

MARRIAGES Daniel Savage to Susanne Harten-

stine. June 5 in Cold Spring, N.Y. He is director of marketing at Mercury. She is an associate director of A&R ad ministration at Arista.

Joseph Simmons to Justine Jones, June 25 in New York City. He is "Run" of Profile act Run-D.M.C.

Ron Smith to Brenda Wallace, July 9 in Oakland, Calif. He is lead guitarist for Warner Bros. recording act Frankie Reverly & Maze

DEATHS James Polles, 39, of cancer, June 6 in

New Jersey. He was president of Jam-kat Management and Buca-Kola Music. Previously, he had produced rap singles

for artists such as Omega Force and Turning Point, Polles also founded the nonprofit organization Life Is Fresh Inc., which educates children about substance abuse through music. He is survived by his wife, Kathryn. Donations may be sent to a St. John the Theologian Education Fund in his name, c/o St. John the Theologian Greek Orthodox Cathedral in Tenafly, N.J.

Iris Russell, 74, of cancer, July 9 in New York City. Russell was controller of DRG Records Inc. since 1981. Previously, she was controller for Roulette, Big Five Music, Maurice Levy Enteres, and GRT Records. She is survived by her daughter, Elizabeth, and granddaughter, Alex. Ginny Whitaker Johnson, 44, of can-

cer. July 10 in Las Vegas. Johnson was the director of national radio promotion for Private Music. At the label, she helped achieve airplay for acts includ-ing Tai Mahal, A.J. Croce, Leon Redbone, and Yanni. Prior to joining Private Music, she served as director of national promotion for Vie Records, and handled promotion for the Chieftains with Roger Daltrey. Johnson began her music career in 1970 as a drummer, performing with acts including Country Joe McDonald and on the singles "Pac Man Fever" and the "WKRP In Cincinnati" theme. She is survived by her mother, Simone Meroth-Savko-vich, and two brothers, John and Charles Meroth. Donations can be made in Johnson's memory to the T.J Martell Foundation, 6 W. 57 St., New York, N.Y. 10019, or the Nathan Adelson Hospice Foundation, 4141 S. Swenson St., Las Vegas, Nev. 89119.

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Buena Vista Palace, Orlando, Fia. 407-897-6959. Aug. 18-21. Sixth Annual POPKOMM Music And Trade Meet, presented by Musikk logne Messe. Cologne. 011-49-202-278-310. August 18-27. The Twelfth Annual Rock 'H Charity Celebration, Los Angeles, 818-883-5129. SEPTEMBER

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GUN VIOLENCE: Great White's performance at the House of Blues in Los Angeles Monday (25) benefits the Center To Prevent Handgun Violence, a nonprofit Los Angeles and Washington, D.C.-based group devoted to informing the public of the statistics of handgun violence, and to reduce gun-related injuries and deaths in America. The benefit follows the group's recent guns, foracoustic guitars program at an Aurora, Colo., concert, held in cooperation with St. Louis Music and Zoo Entertainment. For more info, call Hanna Bolte at 213-468-4235, Leah Horwitz at 213-468-4218, Mike Cubillos at 213-468-4215, or Allexandra

Pollyee at 310-475-6714

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Sept. 8-10, Billboard/Monitor Radio Se mar, New York Hilton and Towers, New York Melissa Subatch, 212-536-5018. Sept. 17-19, Focus On Video '94, International Centre, Mississauga, Ontario, Canada. Shane

Carter 905-564-1033 x232 Sept. 19-23, Video Expo/Image World New York, Jacob Javits Convention Center, New York 914.328.9157

Sept. 22, Second Annual Juvenile Diabetes Foundation International Music Industry Dia-ner, New York Sheraton Hotel, New York. 212-

FOR THE RECORD A July 16 album review of Gary

Hoey's "Endless Summer II soundtrack incorrectly identified Hoey's previous group. He was the lead guitarist for Heavy Bones. A story on digital magazines in

the July 2 issue of Billboard should have stated that Substance Interactive is not affiliated with the publication Mondo 2000. Substance does not plan to issue any digital maga-zines other than substance disrizine.

Radio



liphia night jock Matt Cord, in poncho, and his cr took the rapids challenge at Dorney Park & Wildwater Kingdom in Allantown, Pa Pictured from Coort's left are lock Helen Leicht: AF Jennifer Marini: lock Sandy Beach; promotion assistant Marc Trachtman; and Cord's niece, Erin Cord.

Different Methodologies, Same Results Study: Arbitron, AccuRatings Frequently Agree

NEW YORK-Despite using com-pletely different methodologies, rival ratings services Arbitron and Accu-Ratings reported the same No. 1 station in five of the top nine markets they

measured in the winter ratings period. This was just one of the surprising results of a study of the two ratings services, conducted by the Interep Radio Store's research division and re-

With Arbitron relying on a diary methodology and AccuRatings using a telephone surveying procedure, it is surprising that in most of the markets tracked in the Interep study, at least seven out of the top 10 stations were the same in both Arbitron and AccaR.

One other surprising finding of the Interep study involves sample sizes, previously thought to be consistently

higher in AccuRatings, which are produced by the Chicago-based Strategic Radio Research. With the first phase of Arbitron's sample-size increase plan in place for the winter book. Arbitron had a higher sample than AccuRatings in the top two markets, New York and Los Angeles, during that quarter. AccuRatings delivered higher samples in four other markets, and both com-

nies delivered nearly equal samples in the remaining three markets. The study also found some general differences in format listening between the two services Overall Accurations shows higher 12-plus listening for top 40. while Arbitron reports higher lis-

tening for AC, Spanish, and oldies, which skew older. The markets used in the study were the only nine markets in the top 20 measured by both ratings services during the winter survey. They were New York, Los Angeles, Chicago, San Francisco, Philadelphia, Detroit, Dallas. Boston, and San Diego.

In related news, Arbitron is continu ing to show improved response rates in the spring ratings period. In the first 36 spring books released by the ratings service, 34 reflected gains in response

rates over spring 1993. The spring 1994 average metro re sponse rate for these 36 markets is 39.6%, up from 35.9% a year ago. Arbitron credits response-rate initi-

atives, such as new diary packaging for larger households and a shortening of the time between recruitment of a diarykeeper household and the start of its survey week, for the increases.

The two markets where response rates were down from last year are Bloomington, Ill., and Ithaca, N.Y.

Gin Blossoms' Hits Refuse To Fall Away

(Continued from page 10) phenomenon that has helped the band sell 1.5 million copies of

"New Miserable Experience," according to SoundScan. The album has logged 66 weeks on the Billhoard 200.

And it's a BDS-age phenomenon. Programmers, particularly at top 40, are seeing more melodic, acoustic-flavored rock songs enjoying remarkably long shelf lives. WKBQ St. Louis PD Cruze says that pattern has been played out Counting Crows' "Mr. Jones"; the Gin Blossoms' own follow-up single, "Found Out About You" ("almost as big a phenomenon as 'Hey Jealousy,' " Cruze re-norts): Melissa Etheridge's ports); Melissa Etheridge's "Come To My Window" (the only single on the Hot 100 for more than 20 weeks to earn a bullet last week); and the slightly harder sounding "Plush" from Stone Temple Pilots, Fellow programmers also place recent guitar hits by Blind Melon, the Cranberries. and Toad The Wet Sprocket into that group of obstinate wonders. Cruze suggests that top 40 lis-

teners have been deprived of mainstream rock for so long-instead fed a steady diet of danceoriented singles-that when they finally get hold of an agreeable guitar sound, they just won't let go. "They're embracing a style of music that been missing from [top 40] radio," he says.

The easygoing, upbeat tempo of "Hey Jealousy" is one that programmers are reluctant to take off the air. Over the months, when faced with the challenge of balancing the sound of their stations, several PDs opted to boost spins of "Hey Jealousy" instead of playing

No doubt the song, and group, have benefited from the fact that over the last 18 months, scores of top 40 stations, adjusting to the eived growing appetite among listeners for rock, have welcomed guitar sounds back onto the air.

reports Frankie Blue, APD at Z100 New York, who has tested the single every week for the past year and has yet to detect negative feedback, an almost unheard-of occurrence. Blue's comments echo what modern rock PD Kevin Weatherly of KROQ Los Angeles told Billboard in July 1993; "We can't get rid of it. Six months later. it's still in solid rotation," Now, 18 months later, A&M's Stone points out that the song is still part of KROQ's daily programming. The song continues to win con

verts even at this late date. When album rock WWBZ Chicago ad-'Hey Jealousy'

has redefined how long a record can be labeled a cument hit'

justed its music from hard rock to mainstream earlier this month, "Hey Jealousy" was one of the first songs added thanks to strong research numbers, according to MD Charlie Logan.

Plenty of songs have enjoyed strong research feedback only to eventually burn out. For instance, early last year programmers noted that listeners still hadn't tlred of the Spin Doctors' hits. Months later, however, due to over-saturation, the band's singles became overplayed. That has not happened to the Gin Blossoms and their low-key rock, which marries loping drums and guitars with a touch of tambourine and piano. "It scores consistently well in so

many demos," says Tom Poleman, PD at KRBE Houston, which has played "Hey Jealousy" more than 1,100 times since last fall. Stone cannot explain the sin-

gle's sustained appeal, other than

to point out that it still sound: h on the air and that the song's theme of restlessness-"Tomor row we can drive around this town/

Let the cops chase us around,"-strikes a universal, not to mention slightly Springsteenesque, chord.
The promotion exec sees the sin-

gle's marathon run at radio as a prime example of how the record business has shifted its attention away from station playlists and toward rotations and actual spins, The song, says Stone, "has redefined how long a song can be la-beled a current hit." WKBQ's Cruze agrees, and notes that in the past, without BDS, the second life of "Hey Jealousy" would have gone undetected among programmers around the country, since the song would simply bave dropped

off reported playlists. Thanks to the song's persist-ence at radio, the Gin Blossoms have quietly become a major force. with three singles simultaneously managing to find room on playlists. In fact, for the week ending July 18, the group's "Hey Jeal-ousy," "Found Out About You" (whose release was pushed back twice due to the strength of "Hey Jealousy"), and "Until 1 Fall Away" amassed more than 5,000 total spins.

With the Gin Blossoms on tour this summer with the Spin Doctors and Cracker, "New Miserable Experience" is selling 21,000 copies a week, according to SoundS-

Stone reports that the parade of Gin Blossoms singles is not about to slow down, "Allison Road," arguably the strongest cut from the album, is set to arrive at album rock radio in August before heading to top 40. Based on past per-formances, "Allison Road" may be around for a long time. As Mario DeVoe, MD at Phoenix's top 40 KKFR, says of the Gin Blossoms, "We can't make them go away."

Oz Firm To Aid Chinese Radio FM Station To Get Bilingual Format

■ BY CHRISTIE ELLEZER

SYDNEY-Australia's Radio Superhighway Pty. Ltd. has signed a 10-year, multimillion-dollar deal with China Radio International, which owns China's sole Englishlanguage FM station. Easy FM's soft, mainstream, Western, nodrugs, no-sex format has more than a million listeners in Beijing alone and a national audience of 17 million, which equals the entire population of Australia

Radio Superhighway will help in-crease Easy FM's ratings by shifting its format to a bilingual one. Existing English-speaking disc jockeys will be partnered with Chinesespeaking presenters (who will be trained at Sydney radio station 2CH, which was purchased by Radio Superhighway in April for \$3.42 mil-

lion) to attract the buge, non-English-speaking population that is interested in Western pop and ideas. The Australian company also plans to stage concerts featuring acceptable" Australian acts in Beii ing later this year.

The fact that Radio Superhighway is owned by advertising moguls John Singleton and Mark Carnegie is significant. It gives them-and their multinational clients-access to an audience of millions of young upwardly mobile listeners, mostly university students. Singleton expects jingles from Coca-Cola, KFC, and McDonald's to air on Easy FM

"KFC has already expressed interest because of the great potential here," says Singleton. "International advertisers can get 10 times the audience at 10% of the cost."

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ce. RCA artist Matraca Berg stops by KMTT Seattle and greets station GM Speed Of Grace." ets station GM Michael Donovan. Berg is out supporting her release,

BILLBOARD JULY 30, 1994

ALTHOUGH HE'D BE the first to deny it, it seems Moby has mellowed.

As a rock lock, he appeared on ABC-TV's"Nightline" representing the shock jock point of view, and once was pictured on the cover of a local Texas magazine beneath the headline "the man behind the Xrated mouth

Now a syndicated country jock, married, and the father of a 9-year-old boy, Moby has altered his sig-

nature line—"get your lazy ass out of bed"—to the tamer "get your lazy butts out of bed." and says he is more conscious of what his son might hear him say on the radio. I used to be dirty and contro

versial," says Moby. "If it wasn't one of George Carlin's big seven. I would say it. As much as I could get away with, I would get away with. Although be has cleaned up his act considerably, Moby insists that only the words have changed.
"Attitudinally, I'm exactly the same," he says. "I had a philosophy

[at previous jobs] that I spoke on the air about—'hey, like me or lick The only thing that has changed is, I don't talk about it on the air anymore

Nevertheless, he describes his act now as "warm and fuzzy with an attitude."

"My show is very real and hu-manity-oriented," be says. "It's not very politically correct, because I don't think that brings us together

at all ... I'll make you laugh uproariously on occa-sion. I'll make you cry and tear your heart out with a story. I'll make you mad as well." As the successful morning man at WKHX-FM (Kicks) Atlanta, Moby was last year's winner of the Billboard Radio Award for country air personality of

the year, and he is nominated again this year. In the winter Arbitron book (Atlanta's spring book was due after press time), be was No. 2 in mornings with a His 4 1/1-hour show also is syndicated by ABC Ra-

dio Networks and has 15 other affiliates, four of them in top 100 markets: KOLT-FM Albuquerque, N.M.; KOOJ Riverside, Calif.; WKGK New Bern, N.C.; and WKJK Louisville, Ky.
Although ABC's syndication efforts have been suc-

cessful, the show got off to a rocky start, with two large-market affiliates (in Pittsburgh and Houston) dropping it after just a few weeks. In both cases, Moby believes the stations didn't give the show a fair "You can't tell anything in five weeks," he says. "1

believe in six months we could have shown some real growth in (Houston), because I do have a strong following there.'

He is generally pleased with ABC's efforts, and although he'd like to see the network promote the Atlanta in 1991, and says of their teamwork. "When we're on and really on, we're invincible, and when we're off we're still pretty damn good." Moby has little interest in the music on his show.

noting, "My concern is what happens between the records." The exceptions are the parody records he plays on the air, including two replays on the air, including two re-cent transvestite-theme cuts, "Pansy" (to the tune of Reba McEntire's "Fancy") and "Trying On Clothes" (to the tune of Randy Travis' "Digging Up Bones").

Moby has been in radio since 1969 when he carned 60 cents an hour at WCSV Crossville, Tenn. His career has included stints at rockers WKDF Nashville KSRR (97 Rock) Houston, KEGL Dallas. and KLOL Houston. Over the years, Moby says, "I've made a whole lot of people who put 'GM' after their names a whole lot of

Throughout his career in rock radio, Moby says, "It was always something that was almost under-stood that I would eventually get into country. Rock'n'roll had been very good to me. But I get along better with country people and art-

Moby, who describes himself as "country as a gourd dipper," also has the corresponding heavy Southern accent, which he says held him back in rock radio, but not in country. He once lost out on a job at album rock KLOS Los Angeles when the GM said he sounded like "a rock'n'roll Jethro Bodean." Born James Carney, the jock has been known as

Moby since age 12, when some older lifeguards at a local park befriended him and coined the nickname. which the burly jock says is a reference to "me being a big old boy.

Still a "big old boy." Moby's interests include going to the gym ("I'll never be Fahio, but I go for fat and

active"), flying (he has been a licensed pilot since 1986), and scuba diving (he recently got his rescue diver's certification). He also is heavily involved in charity work with organizations like United Cerebral Palsy, the Leukemia Society, and the Georgia Council On Child Abuse. Although happy with his current gig, Moby is am-

bitious. He wants to be in 100 radio markets including five of the top 10. He also wants to do more television, where his past experience includes hosting "Moby's People" segments on the 6 p.m. news in Houston, commercials, and "telethons out the butt." PHYLLIS STARK

show a little more, he says "maybe it's just as well. We need to show them some ratings in the smaller markets before we can add Los Angeles." He has been working with morning sidekicks Jim Vann and Deborah Richards since be arrived in

Billboard . OF THE WEEK

MORY Air Personality **ABC Radio Networks**

Illinois Lt. Gov. Quits Talk Show Illinois Lieutenant Governor ests." including, among other is-

Bob Kustra, who was set to host an afternoon talk show on WLS-AM Chicago (Billboard, July 9), will not be joining the station after all.

Governor Jim Edgar, who recently underwent quadruple bypass surgery, asked station management to release Kustra from his contract, citing "state inter-

sues, the line of succession in the event of Edgar becoming incapacitated. In an internal staff memo, sta-

tion president/GM Tom Tradup said "I do not believe a high-profile battle with Gov. Edgar . . . is in the best interest of WLS...and would only serve to distract from our pos-

itive image and the future growth Tradup later told the Chicago

Sun-Times, "We've learned our lesson. No former, current, or future politicians [as bosts] ever

No replacement has been named in afternoons.

Hot Adult Contemporary,

_	1		10	* * * NO. 1 * * * CAN YOU FEEL THE LOVE TONIGHT
1	_	1		CAN YOU FEEL THE LOVE TONIGHT
2	2	3	13	PLL REMEMBER MADON
3	3	2	18	MANTED AS THE LIEF AT A MANTED OF THE ASSETS AS A LE-4-C
(1)	4	4	12	YOU MEAN THE WORLD TO ME TONI BRAXT
(5)	5	5	16	ANYTIME YOU NEED A FRIEND MARIAH CA
•	7	7	10	WILD NIGHT + JOHN MELLENCAMP/ME'SHELL NDEGEOCE
7	8	9	10	MERCURY 858 234
5	5	5	16	BEAUTIFUL IN MY EYES
9	5	- 5	23	THE SIGN ARESTA 1 2653 ◆ ACE OF B.
(18)	16	14	5	THE WAY SHE LOVES ME ◆ RICHARD M. CAPITOL DELET
(11)	13	16	37	LOVE IS ALL AROUND ONTON ALRUM CUT, SLAND WET WET Y
12	14	14	14	EVERYDAY ATLANTIC 87:000 PHILL COLL
(13)	14	14	7	AIN'T GOT NOTHING IF YOU AIN'T GOT MICHAEL BOLT
38	14	14	14	NOW AND FOREVER ◆ RICHARD M. CAPTOL 19805
38	12	12	21	LOVE SNEAKIN' UP ON YOU BONNIE RA
(16)	14	21	37	COME TO MY WINDOW MELISSA ETHERII
(17)	37	37	5	MAYBE LOVE WILL CHANGE YOUR MIND STEVIE NO
(18)	21	21	7	DON'T TURN AROUND ◆ ACE OF B
(19)	21	21	5	YOU BONNIE RJ
23	16	16	20	BABY I LOVE YOUR WAY BIG MOUNT
(21)	19	19	12	TELL ME WHERE IT HURTS
				N10KUN SCELDAGA
_				* * * AIRPOWER * * *
22)	23	27	6	STAY (I MISSED YOU) ♦ LISA LOEB & NINE STOP
23	21	13	37	STAY (I MISSED YOU) ♦ LISA LOEB & NINE STOP PRABASITION SOME KIND OF WONDERFUL HUEY LEWIS & THE NE CLASSIFICATION ACCOUNT.
23	21 38	13	37	STAY (I MISSED YOU) LISA LOEB & NINE STOF SOME KIND OF WONDERFUL FLIAMS BELDS YOU BETTER WAIT COLUMBS. TEVE PER STEVE PER COLUMBS. TEVE PER STEVE
23 (24) 25	21 38 38	13 33 25	37 5 25	STAY I MISSED YOU) CALL SALE OF WANDERFUL SOME KIND OF WONDERFUL HUEY LEWIS & THE NE TIGHEN BERDS YOU BETTER WAIT STEVE PEI STREETS OF PHILADELPHIA COLUMNS 7398 ◆ BRUCE SPRINGSTI
23	21 38	13 38 25 12	37 5 25 7	STAY (I MISSED YOU) SOME KIND OF WONDERFUL SOME KIND OF WONDERFUL TOU BETTER WAIT CRUMBAY 1789 STREETS OF PHILADELPHIA STREETS OF PHILADELPHIA BENUCE SPRINGSTI BENUCE SPRINGSTI SERVICE SPRINGSTI WENNY LOGG KENNY
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1	1	-	2	WHAT MIGHT HAVE BEEN WARNER BROS. 18385	◆ LITTLE TEXAS
2	4	3	13	THE RIVER OF DREAMS	◆ BILLY JOEL
3	3	2	4	THE POWER OF LOVE	CELINE DION
4	2	1	5	BREATHE AGAIN	◆ TONI BRAXTON
5	5	4	5	BECAUSE THE NIGHT	◆ 10,000 MANIACS
6	7	6	7	PLEASE FORGIVE ME	BRYAN ADAMS
7	6	5	5	HAVING A PARTY	◆ ROD STEWART
8	9	8	9	I CAN SEE CLEARLY NOW	JIMMY CLIFF
9	8	7	7	SAID I LOVED YOUBUT I LIED	◆ MICHAEL BOLTON
10	10	10	18	DREAMLOVER	◆ MARIAH CAREY

nots are littles which have appeared on the Hot Adult Contemporary chart for 26 weeks and topsed below the top 20.

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Radio

Album Rock Tracks

Compil are ele	ed from	a national	semple ed 24 ho	of simpley supplied by Broadcast Data Systems. Rad ins a day, 7 days a week. Songs ranked by number of	to Track service: 107 album mick stations. Edifections
T.	- XX	2 WKS	WKS.	TRACK TITLE	ARTIST
1	1	1	12	BLACK HOLE SUN 3 mm	1 * * * min at No. 1 * SOUNDGARDEN AMA
(2)	2	3	4	LDVE IS STRDNG	◆ ROLLING STONES
3	3	2	19	SHINE HINTS, ALLEGATIONS AND THINGS LEFT LINEAU	COLLECTIVE SOUL ATUANTIC
4	6	6	8	VASCLINE	◆ STONE TEMPLE PILOTS
5	4	4	15	BIG EMPTY	STONE TEMPLE PILOTS
6	8	10	9	SELLING THE DRAMA	♦ LIVE MADIOACTAEMCA
1	7	7	15	FAR BEHIND	◆ CANDLEBOX MAYERICKS RUMAINER BROS
8	5	5	16	TAKE IT BACK	◆ PINK FLOYO COLUMBIA
9	9	8	22	BACKWATER	 ◆ MEAT PUPPETS LONDONYSLAND
10	11	12	9	FALL DOWN	TOAO THE WET SPROCKET
(11)	16	31	3	YOU BETTER WAIT FOR THE LOVE OF STRANGE MEDICINE	STEVE PERRY COLUMBIA
(12)	12	14	8	SAIL AWAY	GREAT WHITE
13	10	11	12	I STAY AWAY	 ALICE IN CHAINS
(14)	17	19	8	LDSIN' YOUR MIND	◆ PRICE & GLORY
				* * * AIRPOV	VER * * * AST
15)	21	30	4	TUMN IT UPS BE DOWN	LENNY KRAVITZ
16	15	20	6	LDNGVIEW	◆ GREEN DAY
17	14	13	11	000KE	MERROR
18)	19	22	5	* * * AIRPOV	VER * * * • GARY HOEY
19	20	17	10	WILD NIGHT + JOHN MELLENCAN	MP/ME'SHELL NOEGEOCELLO
29	13	9	11	CRAZY GET A GRIP	AEROSMITH GEFTEN
21	22	18	13	GET DFF THIS	◆ CRACKER VIRGIN
22	18	16	13	ROUND HERE ADGUST AND EVERTHING AFTER	 ◆ COUNTING CROWS ptc.sessen
(23)	28	28	. 8	ELDERLY WOMAN BEHIND THE C	DUNTER PEARL JAM
24	23	21	13	NO DNE TO RUN WITH	ALLMAN BROTHERS BANO
(25)	29	32	4	RDCK IT STOVE MILLER BAND BOX SET	STEVE MILLER BANG
26	26	23	22	SPOONMAN	◆ SOUNDGARDEN
27	27	24	25	ND EXCUSES	 ◆ ALICE IN CHAINS COLUMBIA
(28)	34	38	3	RAIN KING ANOUST AND EVERYTHING AFTER	COUNTING CROWS
29	25	27	18	KEEP TALKING	PINK FLOYD
(30)	35	37	3	CDME OUT AND PLAY	OFFSPRING
(31)	NE	w b	1	* * * HOT SHOT	DEBUT * * *
32	32	29	21	DISSIDENT	PEARL JAM
33	30	26	20	DISARM	◆ SMASHING PUMPKINS
(34)	37	39	3	PDCKET	◆ SMASHING PUMPKINS
35)	36	-	2	YOU GOT ME ROCKIN'	ROLLING STONES
36)	NE	-	1	HOLD MY HAND	HOOTIE & THE BLOWFISH
3	33	34	16	WHAT DO YOU WANT FROM ME	PINK FLOYD
38	24	15	9	I NEED YOUR LOVE	BOSTON
(39)	NE		1	PUSH COMES TO SHOVE	JACKYL

Tracks showing an increase in detections moonts which after 800 detections	ions over the for the first to	previous week, in	agordiess of availability.	chart movement c 1994, Billoo
ALBUM	ROCK	RECURR	ENT 1	RACKS

SPEED

1	1	8	KEROSENE MAT	◆ CRALKER VINGIN
2	2	3	DEUCES ARE WILD THE BEARS AND BUTT-HEAD DIPERIENCE	AEROSMITH GEFTEN
3	5	13	MARY JANE'S LAST DANCE . TO!	M PETTY & HEARTBREAKERS
5	4	7	ALL APOLOGIES	◆ NIRVANA pgc/gg/fen
4	6	14	DAUGHTER	PEARL JAM
7	7	5	MR. JONES AUGUST AND EVERYTHING AFTER	◆ COUNTING CROWS
6	3	41	PLUSH	 ◆ STONE TEMPLE PILOTS ATLANTIC
10	8	44	ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ
8	10	13	FOUND DUT ABOUT YOU NOW MISERABLE EXPERIENCE	◆ GIN BLOSSOMS
_	-	12	BAD THING BROTHER	◆ CRY OF LOVE
	3 5 4 7 6 10 8	3 5 5 4 4 6 7 7 6 3 10 8 8 10	3 5 13 5 4 7 4 6 14 7 7 5 6 3 41 10 8 44 8 10 13	1 1 1 1 1 1 1 1 1 1

es which have appeared on the Album Rock Tracks chart for 26 weeks and have

Radio Networks Exploring Internet

networks now have either an e-mail address on an online service on the Internet, or are in the midst of discussions to go online to promote their radio pro-

Linking with these services can serve as a profit center for networks. Companies that offer programming to the online services receive royalties based on the amount of time users are

logged onto their forums. ABC Radio Networks has announced that it will offer discussion forums for all of its shows and provide news reports every hour on America

Online, beginning Sept. 12. National Public Radio is looking into taking its existing relationship with America Online a step further to possibly offer photos and soundbites on the system in the next three to four

Westwood One and Public Radio Inernational (formerly American Public Radio) already have opened online fo-rums for some of their shows. Meanwhile, two other major networks, CBS Radio Networks and American Urban. Radio Networks, currently have no plans to get involved with any online

ABC's plans involve setting up e-mail addresses for all of its shows in order to allow listeners to ask onestions of the talk hosts or offer co ments on the shows. In addition, ABC News will feed hourly news reports to America Online just as it does to its ra-

Derek Berghuis, senior VP of busi-ness development at ABC Radio Networks, says, "[America Online] looks for programming; we look for ways to distribute our programming. 1 guess we'll see how it all works out. Our goal initially is to raise awareness of our product. No doubt, there are commercial applications because this is a revenue-sharing situation. It won't be a maior profit center in the beginning, but

Berghuis says ABC will post photos of the network's personalities. Audio portions of the shows may be included 'down the road," he adds.

"It's not a high-risk proposition to get into this," says Berghuis. "If we create the usage we think we might, then it becomes interesting new media

NPR is still planning its expanding relationship with America Online. For the past six months, NPR message boards have been svailable for America Online users to discuss NPR and its shows like "Talk Of The Nation," as well as talk radio and public radio in general. The network has also posted contact numbers for NPR stories. Ori Hoffer, NPR's America Online

◆ BILLY IOOL

coordinator, says the network is working on putting complete shows and photos of hosts online, along with comp transcripts of past shows dating back to 1990 "The problem with putting audio or

the system is that we still do shows in analog," says Hoffer. "To put them in digital then go through the process of uploading every day will take an inordinate amount of time and effort on our part. We're going into this slowly and carefully. Hoffer says the network also is try-

ing to figure out a way to charge users for the transcripts it will offer. "We're



by Carrie Borzillo looking into either creating a way that they send us a credit card number and we hill them, or maybe America Online can charge them and then give us the

Additionally, Westwood One has e-mail addresses for listeners of "The Tom Levkis Show" (Billboard, May 28) and "The Beatle Years" on America Online, CompuServe, and Netcom. "The Don And Mike Show" has an address on America Online and Compu-Serve, while fans of "The G. Gordon Liddy Show" have discussions about the show on the Internet, as well

Ron Stephan, director of production Billboard.

online services for contests with "The Reatle Years.

PRI uses the Internet to display playlists of "The World Cafe" and Echoes" and has an e-mail address for "Marketplace." Additionally, users can download PRI's "Dialogue" to hear the entire show or hear "Monitor Radio" in

SW Networks, the forthcoming ra dio network created as a joint venture between Sony Software and Warner Music Group, also plans online interac-

"We want our audience to be able to hear shows in whatever way they want " savs Susan Solomon, dent/CEO of SW Networks, "Whether that's in the car, on a portable radio, or on their computers. We can't prejudge how our audience will listen, but we can be where the audience is." Solomon says the network's online

(Continued on next page)

FOR WEEK ENDING JULY 30, 1994 **Modern Rock Tracks**

_¥					
	υž	2 WKS	W NO	TRACK TITLE ALBUM TITLE IN ANY	ARTIST LABEL DISTRIBUTING LABEL
1	2	2	10	COME OUT AND PLAY	eskat No. 1 ◆ OFFSPRING COLUMBIA
2	1	1	11	FALL DOWN • TO	AD THE WET SPROCKET
3)	3	6	7	VASOLINE •	STONE TEMPLE PILOTS
4	6	5	8	PRAYER FOR THE DYING	◆ SEAL ZITISHEWARNER BROS
5	4	3	15	BLACK HOLE SUN	◆ SOUNDGARDEN
6	5	4	9	GIRLS & BDYS	♦ BLUR
D	9	11	7		A LOEB & NINE STORIES
8)	18	28	3	BASKET CASE	◆ GREEN DAY
9)	11	15	5	LABOUR OF LOVE	◆ FRENTE!
10)	23	_	2	* * * AIRPOWEI	
11	7	7	13	SHINE HINTS, ALLEGATIONS AND THINGS LEFT LINSALD	◆ COLLECTIVE SOUL APLANTIC
12)	15	23	4	HEADACHE TEENIGER OF THE YEAR	◆ FRANK BLACK ARCITLEXTRA
13	10	9	10	BIG EMPTY	STONE TEMPLE PILOTS
14)	16	20	4	SAINTS LAST SPLASH	◆ THE BREEDERS ANDELEXTRA
	13	13	3	AFTERNIDONS & COFFEESPOONS 4	CRASH TEST DUMMIES
15	13	1.5		DOD SHIMM ED HIS FEET	AFISTA
_	30	_	2	* * * AIRPOWEI UNDONE - THE SWEATER SONG	ARISTA
6)	_	12		* * * AIRPOWEI	ARSTA WEEZER COCCEPTEN CAUSE & EFFECT
16)	30	_	2	* * * AIRPOWEI UNDONE - THE SWEATER SONG HTTS DVER NDW TRIP SELLING THE DRAMA	ARSTA WEEZER DOCUMENTEN
16) 17) 18	30	12	2	* * * AIRPOWEI UNDONE - THE SWEATER SONG HTTS DVER NOW TOP SELLING THE DRAMA HETMAG COSSER CLOSER	ABSTA WEEZER SOCIOFFEN CAUSE & EFFECT SOC ARREDOCTOTATION NINE INCH NAILS
15 16 17 18 19	30 14 8	12	7 17	** * AIRPOWEI UNDONE - THE SWEATER SONG WITS DVER NDW SELLING THE DRAMA INFORMACIONES	ABSTA WEEZER COGGFFUN CAUSE & EFFECT NO AUGUSTATION AUGUSTATION NINE INCH NAILS NINE INCH NAILS NINE INCH NAILS
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ne records which attain 400 detections for the first time . Videocing as

FCC Holds Off On Relaxing Station Ownership Rules

BY BILL HOLLAND

WASHINGTON, D.C .- The FCC has decided to wait until August or Sep-tember to fiddle with the still controversial topic of radio ownership rule re-

Back in 1992, the FCC had hoped to allow common ownership of up to 30 AMs and 30 FMs and at least six sta-tions per market. Under Congressional pressure, however, the industry had to settle for 18/18 and two stations per

The rules allowed for an update (probably to 20 AMs and 20 FMs and more stations per market) this year. Reconsideration petitions now await

ing the commission's attention would loosen up the radio (and TV) market restrictions further. However, with so many other topics on their plates, the mage media haregu and the chairman's office have decided to deal with the ownership changes later in the summer or early fall.

TRANSMITTER/TOWER ISSUE HDT Congressional auditors continue to in about how little broadcasters pay the federal government for transmitters on federal land near Los Angeles and other cities.

A report by the General Accounting Office said that the broadcaster rents are "significantly below the fair market value," particularly so when some of the broadcasters sublease the towers to other broadcasters and charge up to 20 times as much.

The Forest Office told the feds it charges just 10% of what the leases cost. The Bureau of Land Management says its fees are 50% to 65% of market

INFO HIGHWAY POLITICS Senate Minority Leader Bob Dole,

R-Kan., may be thinking of reporting his own version of the administration's information superhighway bill, say in-

Other legislation, designed to open up competition to telephone and cable entrants, has been approved by the House, and the Senate is about to do the same with the bill sponsored by Commerce Committee chairman Sen. Ernest Hollings, D-S.C.

Should Dole decide to roll out his version, or just ask for concessions, he could set up the building blocks for a tions bill that Clinton could use to point to new jobs, say insiders.

HUNDT TALKS TO URBAN LEAGUE FCC Chairman Reed Hundt will address the 1994 National Urban League Conference Tuesday (26) at the Indiana Convention Center in Indiana-

WASHINGTON ROUNDUP.

Hundt's remarks, made available to the press in advance, will focus on the information highway and the opportu-nities the new technologies present for

minorities "As this country, and the world as a whole, develop an advanced infrastructure," Hundt says in the speech, "we must reach out to all communities to ensure the inclusion of everyone in this critical means of communication."

Hundt says it is "critically important" that all citizens have a "full and fair opportunity" to participate.

ented on whether Hundt wants to back that policy with special training programs or set-asides for minority en

U.S. OPENS UP CHILE RELATIONS Hundt, along with Larry Irving, as-

sistant secretary for Communicati and Information in the Department of Commerce, and several other highranking U.S. officials, signed government papers opening up better communications with Chile. Rosenblaut Ratinoff, Chilean under-

secretary for telecommunications, Ministry of Transport and Telecommunications, signed the memorandum for

NAB DEADLINE EXTENDED

The National Assn. of Broadcasters has extended to July 22 the submissions deadline for its "State Of The Format" address at the NAB Radio Show Oct. 12-15 in Los Angeles.

The addresses will be 10 mins long each, serving as an introduction to the popular individual format disc sions held each year at the NAB radio

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(9) Don't Turn Around / Ace (8) Br @ Mes Que Nade / Al Jerreau C Baby, I Love Your Way / Big Mounts

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Julia Fondham @ Have Mercy / Yezz

@ Regulets / Werren G & Nate Dogs Selections can be heard on "Pleaser Tokio Het 100" every Sendey 1 PM-5 PM on FM JAPAN / 81.3 FM in TOKYO



SPRING '94 ARBITRONS

12-plus overall average quarter hour shares (#) indicates Arbitron market rank. Copyright 1984, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

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(Continued on next page)

NETWORKS AND SYNDICATION (Continued from preceding page)

interaction will range from setting up "chat space" for listeners to talk about shows to offering entire shows on the Internet to creating "enhancement" services for the radio shows, such as providing additional information on artists or talk show hosts.

She says the network may also offer a CD and merchandise service online so that users can purchase product heard on the shows Online advertiser-supported pro-

gramming also is being discussed, says SW will announce its programming plans for the radio network next

On July 25, Radio Copan International bowed the weekly "Radio Mod-ern Rock." The show's host, Bob Ferguson, takes requests, conducts

contests, and gives information on local events on the Internet. AROUND THE INDUSTRY

Premiere Radio Networks debuted "Talk Songs," a parody song programming package for N/T stations. The parodies include "Simpson Won't Be Selling OJ" to the tune of "Sittin' On The Dock Of The Bay." WABC New York, WLS-AM Chicago, and KMPC Los Angeles are among the 50 affili-

otos EAMC (Egil Aalvik Music Company) has taken diva vocal and urban house music out of its syndicated "Groove Radio" program and put it into a new show called "The House Groove," aimed at top 40/rhythm sta-

Utopia Network is offering "The Instrumentals Of Rock," an hourlong weekly show featuring instrumental artists (aka guitar heroes), including Blues Saraceno, Joe Satriani, Jeff Beck, Eric Johnson, and Carlos Santana. KNAC Los Angeles jock Long Paul hosts the show, which is heard on 12 album rock and classic rock stations.

including KNAC and KIBZ (the Blaze) Lincoln, Neb. Syndicated columnist Cal Thomas

ins the Dallas-based Salem Radio Network for a three-hour, Saturday night talk show, beginning Aug. 13. PRI's "Monitor Radio" launches a

midday show Sept. 1, hosted by David Brown. The program titles "Early Edition" and "Daily Edition" will be eliminated. Instead, the three editions of "Monitor Radio" will simply be referred to as early, midday, and Metro Networks director of opera-tions for Cleveland, Rick DeMent, is

now director of operations for Atlanta. Bill Richardson has been named director of operations for Tampa, Fla. Craig Oliver, director of broadcast and affiliate services at PRI, has resigned to take over the presidency at the Radio Research Consortium, Inc. in October ... WUSN Chicago NSM Cynthia McGuineas is named director of radio sales for Tribune Entertain-

ment's "The Road" radio program.

Digital Cable Radio's Music Choice audio service is offering "1969: The Year Of Woodstock," seven hourlong segments, which began June 21. The programming includes many never-be-fore-heard, digitally remastered recordings of Woodstock performs by such acts as Joe Cocker, the Grateful Dead, Siy and the Family Stone, and Creedence Clearwater Revival. Historical events, such as Vietnam and the moon landing, will also be dis-

MediaStar International bows the ekly "Peter Simon's Blues Jam" . . . WW1 chairman Norm Pattlz has contributed \$50,000 to the Broadcast Education Asen Turner Classic Movies, MPI Home

Video, Visible Ink Press, and Video By Mail are underwriting San Francisco based "Shoestring Radio Theatre" and "Movie Magazine International."

DETROIT-(6)

Radio



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CHANNEL X NEW PROGRAMMING FORMAT FOR RADIO

garden, Warren G, Nine Inch Nails, Blur, House Of Pain, and Snoop Doggy Dogg. KUBE's airwaves are filled with the sounds of Coolio, Nirvana, Domino, Crash Test Dum-

mies, and Beck. "When I hear Offspring's 'Come Out And Play' into Coolio's 'Fan-tastic Voyage,' I don't hear a train wreck-I hear the two hottest records going this summer," says KUBE PD Mike Tierney. "We're taking the best of the two most exciting musical genres going right now—hip-hop and alternative. That's where sales are being gener-

ated in this market. Although alternative and hip-ho Although alternative and hip-hop appear to be an odd pairing, WHJX PD Keith Clark says be learned from informal focus groups that these are the genres his audience is most passionate about. He also dis covered that the audience felt that they had plenty of other outlets for pop and rock, so he decided to focus on the more underserved music, mixing in occasional pop acts like Ace Of Base that are selling well in

"We felt, why dilute this reactionary format with a lot of the tionary format with a lot of the pure pop stuff that this group of people didn't really respond to with much emotion?" says Clark. "They're emotional about hip hop and modern rock."

Although it sounds like a cliche, programmers also say they're merely playing what the hits hap-pen to be right now. "We look at sales in the market very carefully, says Mark Jackson, APD at WHYT, which switched to the format over the July 4 weekend. "I can look at SoundScan right now and hasically see our playlist."

The Channel X format targets a

mostly white audience of 15- to 30year-olds, and particularly empha-sizes the 18- to 25-year-old core lis-

In presentation, Channel X is closer to modern rock than traditional top 40 because of its approach, which Clark describes as nuch more real and much sloppier

than the old-style top 40-scream for 18 seconds and hit the post. The sweepers have much more of an MTV production feel to them, and we try not to bype the station."

Tierney says that KUBE avoids top 40/rhythm's "What's up ho-mie jock approach" and its big sounding sweepers. Instead, the station focuses on a "more low-key, less hype-based" approach. "The jocks are talking in a more relaxed way, relating rather than scream-

The expectations of the new 12to 34-year-old listeners are a lot dif-ferent." adds Tierney. "They don't helieve in the magic of radio the way the top 40 audience did. They're savvy and would rather have an honest, low-key delivery."

LABELS EMBRACING THE FORMAT After an initial period of confu-

sion, programmers say labels have begun to emhrace the format. According to Clark, label reps at first were "a little befuddled because everyone wants to put everything in easily defined categories.

This was so different that people didn't have a column to put it in, so they were frustrated. It took a lit-tle bit of time for them to get used to it, but everyone has embraced it and thinks it's exciting for the fu-

Danny Buch, VP of promotion at Atlantic Records, is among those excited about the format. "People are not as ghettoized and narrow as a lot of niche formats have por-trayed them to he," he says. "I really welcome [Channel X]. From a record company perspective, it's a wonderful thing to have people playing more new music and knock-

piaying more new music and knock-ing down some of the walls that previously existed."

Other industry observers keep a wary eye on the format, including consultant Bill Richards, who sees little promise in it.

I'm not going to be a doomsayer on it," says Richards, adding, 'They're appealing to two different musical bases . . . Generally, you're hitting two extremes." Nev-ertheless, Richards says, "it's one of those things we have to pay attention to. I applaud those people involved for taking some risks and

Programmers also are divided on bow much potential this latest "next big thing" format actually has. Clark, who invented the Chan nel X concept, obviously believes it has long-term potential. KUBE's Tierney says it is likely to last "certainly as long as the crossover era lasted," or about two years.

How long we're going to be able now long we're going to be able to do what we're doing now is up in the air," says Tierney. "Certainly we're driving our cume through the roof, but what the next step is . . . that's really the big decision."

THE CUME CONVERSION Clark first came up with the

Channel X concept (while watching MTV) when he was programming the former WJMO-FM (now WZJM) Cleveland. He launched the format in nights only at WJMO in the spring of 1993, but the station was sold and Clark exited before it could be extended to other day-

Nevertheless, he says the format got a huge response in Cleveland, hough not from the start. "At first he response was very negative. To hear Pearl Jam and Nirvana on a rhythmic station was a real shock to [the audience]. It took us about three months for a conversion of the cume to take place, [but] we saw significant gains in time spent listening and cume while we were

On April 1, he flipped WHJX from urban to the Channel X format, and the station is now going through the same kind of cume conversion there.

Clark has trademarked the name Channel X, which is fine with some other programmers who say they are not crazy about the handle anyway. KUBE's Tierney says he can't stand the moniker because it is too closely associated with the over-used term "Generation X." (Clark claims the letter was chosen randomly, and has nothing to do with

the "Generation X" concept) WHYT prefers to call the for-mat, and the station, "Planet In addition to the handful of sta-

tions programming the format full time, other stations are experimenting with it in more limited ways, Programmers already using the format agree it will only work in markets with a young, relatively hip audience not already being served by an aggressive modern rock station or a winning top 40/ rhythm outlet.
"This format is viable for a lot of

different markets," says Clark. "I also think it can be used as a medicine for a sick mainstream top 40 in a market that doesn't have an aggressive alternative station or a winning, aggressive churhan ... The gauge is if the clubs in the market are playing alternative music and hip-hop. If you have a healthy cluh hase in the market, then I think this format is viable.



Playboy Jazz Festival this summer, visits WQCD (CD101.9) New York. Pi from left, are Reprise promotion manager April Washington, WQCD OM Fleetwood Gruyer, Jarreau, and WQCD MD Steve Williams.



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Apocalypse Soon, Says Family Radio Chief: Clinton Backs Off Broadcaster Spectrum Tax

THE WORLD IS GOING TO END IN September, at least according to Har-old Camping, president/GM of Oakland. Calif.-based Family Radio Inc., which owns 37 stations.

According to the Associated Press. Camping has convinced thousands of people through his two books and his national radio talk show that the work will end one day this September. He told the AP that "the saved" will be raised up, and the "unsaved" condemned to everlasting damnation.

Although evangelical scholars dis miss Camping's prediction as a "screw-ball interpretation" of the Bible, the broadcaster says he is nearly certain he's right. "Sometimes I've thought, Wow. I wish Sentember was not the month " he told the AP "but I doubt it . . . I'm more convinced than I've ever been [that] the world's about to end." In less apocalyptic news, National

Assn. of Broadcasters president Eddie Fritts heard good news from Capitol Hill July 20: the Clinton administration has decided not to press for a broadcaster spectrum tax to offset \$10 billion in tariff reductions. Such a tax could have had severe

bottom-line repercussions for the industry. The news came from the House Ways and Means Committee, which is wrestling with implementation of the GATT treaty

Despite rampant industry speculation the new television distribution programming, sales, and station acquisition deal between rivals Westing. house Broadcasting Company (Group W) and CRS Inc. has no implications for the groups' radio divisions. Spokespersons for both companies say radio is not part of the deal and, so far at least, there is no separate deal involving the two companies' radio divisions.

Adult standards WWLG Baltimore is the first station to earn a page 5b ratings distortion notice in the spring Arbitron book. The station aired the following statement during the spring survey: "If someone asks you to write it down, this is Baltimore's all-new Legends 1360, spelled WLG." Arbitron says this reference "may

by understood by diarykeepers as a reference to someone from Arbitron asking, prompting them to remember to report their listening to WWLG." Denver-based Paragon Research has opened its new East Coast office in Pittafield, N.H., to serve East Coast, Canadian, and European clients. Executive VP Chris Porter is heading up the new office

We're very sorry to report the death of WKTT Sheboygan, Wis., jock Andrew Thomas, 22. He was electro-cuted July 14 while setting up for a remote broadcast when the antenna he was holding came into contact with overhead power lines. A station AE who also was touching the antenna suffered third-degree burns to her feet, according to a UPI report.

PROGRAMMING: KALINA RETURNS Former WIOO (Q102) Philadelphi

APD Glenn Kalina, who most recently worked at trade magazine FMOB, returns to the station as PD. He also will work on undetermined sirchift Q102 night jock E.Z. Street exits for mornings at WJPC Chicago and has not been replaced. WKKV Milwaukee afternoon jock Reggie Brown joins WJPC doing middays for now. He will be known on the air as Jammin' Dave Michaels, not to be confused with acting PD/afternoon jock Jammin' Jay

KOMO Seattle afternoon jock Norm Gregory moves across town to PD and afternoon duties at KJR-FM, replacing former PD Glen Martin, who exited Also, KJR-FM begins simulcasting sis-



by Phyllis Stark eporting by Eric Boehlert and Brett Atwood

ter station KUBE's morning show, featuring Charlie Brown and Ty Flint, Aug. 3. The stations will continue to run different music. Former KJR-FM morning man Ric Hanson moves to af-ternoons. KUBE afternoon host Eric Powers shifts to nights, replacing Chet Ruchanan who's now in after-

WAOY Springfield Mass. PD Keith Masters segues to sister WLZR-FM Milwaukee for those duties. He replaces John Duncan, now at WRDU/WTRG Raleigh, N.C. WMYS (formerly WCKN) Indiana polis flips from country to adult stand-

KKDJ Fresno, Calif., flips from its progressive album rock format to '70sbased oldies. P/T jock Ruth Daniels is upped to ND, replacing Gunnar Jensen, while morning host Billie Wright adds acting APD/MD duties, replacing

KXRX Seattle PD has applied for the new calls KYCW for its new country format ... KZOK-AM Seattle has

lied for the new calls KPOZ. WRBQ-AM Tampa, Fla., is the newest affiliate of ABC Radio Networks' syndicated Tom Joyner morning show.

Major movement at two of Prism

Radio Partners' stations in Louisville Ky., WWKY and WTFX: Producer Joe Arnold is upped to OM at WWKY. Former WTKS Orlando, Fla., morning man Stu Williams becomes PD/morning man at WWKY, replacing Chuck Tyler, who had exited. Margot Marw, who had been a swing jock at WTFX, now joins the morning team at that station, together with Gonzo Greg, last at KRXX-FM (now KEGE-

FM) Minneapolis. They replace Bob Miller and Dave Butz. Miller has ex-ited, and Butz is handling production

WDUR Raleigh, N.C., flips from a imuleast of R&B WFXC/WRXK to WSSL Greenville, S.C., OM Lloyd Ford adds PD duties, replacing Bob Forster, who exited a few months ago ... WESC-AM Greenville, which simulcasts country WESC-FM, breaks in middays to pick up the syndicated "Fabulous Sports Babe" show.

WCUZ Grand Rapids, Mich., OM Brian Wright exits. He is looking for

a new opportunity and can be reached at 616-457-7434. KUCU Albuquerque, N.M., flips

from all-sports to religious as "Connec-tion 107." Roger Bouldin takes over PD du-

ties at WUSJ Johnson City, Tenn., reslacing Kevin McCray, now at WTQR Greensboro, N.C. Bouldin comes from the station's sales department

KGA Spokane, Wash, is set to flip from country to N/T this week . . . AC WMLI Madison, Wis., flips to classic hite WMYF

WBVR Bowling Green, Ky., flips from country to ABC/SMN's "The Touch" R&B/adult format, with the new calls WJCE-FM. That station is now part of a duopoly with WLAC-AM-FM Nashville. Crosstown WMJM and WZZF Hopkinsville, Ky., pick up the country format. WMJM had been hot AC. WZZF, which had been oldies, changes calls to WVVR.

John Morgan has been upped from air personality to PD at WALL/WKOJ Middletown, N.Y. Former WALL PD Ray Arthur remains as morning show host and adds community services director duties for both stations Former WKOJ PD Gary Sanders exited two months arm Religious KDUV Visalia Calif.

icks up programming from the Word In Music Satellite Networks in middays, overnights, and weekends. The station previously had been affiliated with the Morningstar Radio Network WKOC Norfolk, Va., VP/GM Mark Kanack is accepting T&Rs for the PD position vacated when Lauren Mac-

Leach left for KTCI/KTCZ Minneano. PEOPLE: RYKER JOINS KNAC

Malcolm Ryker is now MD/produc-tion director at KNAC Los Angeles, replacing Cindy Scull, now at KEGL Dallas. Ryker arrives from KUTZ Austin, Texas, where he was OM. WJMN Boston midday jock Karen

Blake segues to crosstown WCLB to host middays. She replaces Jim Roberts, now doing middays at rival WBCS, where he replaced Jim KOAI Dallas evening host Rick

Vanderslice segues to mornings, replacing Scotty Brink, now doing afternoons at KXRX Seattle. Weekender Randy Davis moves into evenings at Sheryl Vaughan is upped from

weekends to evenings at KHMX Ho ton. She replaces John Paul West, who exited KCMQ Columbia, Mo., morning personality Billy Greenwood joins

WKKX St. Louis for afternoons, replacing Tom Bradley, who exits. Shelly Jamieson joins KFYI Phoe-nix as a morning show sidekick. She had been a weekend anchor at a local

KKXX-FM Bakersfield, Calif. morning teammates J.V. and Hollywood exit to KHQT (Hot 97.7)

newsline

DAVE CHARLES, president of Joint Communications, exits to join Austereo Entertainment in Melbourne, Australia, as GM. Joint's head office will move from Toronto to Stamford, Conn., where CEO John Parikhal relocated 18 months ago. He will be joined there by program and research consultant Chris Ken-

WEEZIE KRAMER has been upped from station manager to VP/GM at WMAQ Chicago. She replaces Rick Starr, who resigned over philosophical differences with senior management.

NEW CENTURY MEDIA, a partnership between New Century Management of the Ackerly Communications, has closed on its acquisition of KJR-AM-FM and KUBE Seattle, KUBE GM Michael O'Shea adds those duties at K.IR-AM-FM. KJR-AM-FM marketing director Janet Magleby becomes director of marketing for New Century Media.

HAROLD WROBEL has been named to the newly created position of senior VP and director of business and legal affairs at Premiere Radio Networks. He previously served as Premiere's VP and general counsel.

AICHAEL CASTELLO, president of Major Talk, exits the radio network, which is a unit of Chicago-based Major Broadcasting. No replacement has been na-

TONY MICHAELS, VP/GM of WBAB Long Island, N.Y., exits to form his own consultancy, Michaels Enterprises Inc., in Ronkonkoma, N.Y.

BUTH RAY has been named VP/GM of WOLZ Fort Myers, Fla. She previously was GM of co-owned WMHE Toledo, Ohio.

DAVID SMALL has been upped from regional director of marketing to VP/GM. of Metro Networks' central region

in Jose, Calif. Afternoon host Don O'Neal is filling in during mornings in the interim, while night host Kozman

WSKE Buffalo, N.Y., morning cohost Janet Snyder slides over to the host chair, replacing Bruce Maims, who exited. Creative services director Nicholas Picholas becomes her cohost. Also, in the wake of midday jock Danny Wright's departure for WKTI Milwaukee, Sue O'Neil moves in from nights, Donny Walker moves from overnights to nights, and a P/T jock is handling overnights.

ves to afternoons for now.

Fomer WAPE Jacksonville, Fla., night jock Danny Wright joins cross-town WHJX as midday host/production director. He replaces Rex De-Shannon, who exits. Also, Greg Brady joins WHJX for afternoon host/pros tion coordinator duties, replacing Johnny D., who returns to Cleveland Brady previously hosted afternoons at WVKS Toledo, Obio WFAN New York afternoon co-bost

Mike Francesa will host a new weekend sports show, "Mike Francesa's Sports Now!" on Westwood One Entertainment. The program will air So day mornings from 9-11 a.m. WFAN will be the flagship station for the show, which will feature commentary. game analysis, live interviews, and lis tener call-ins

Peggy Belden has been upped to director of broadcast services at Dow Jones & Company, where she is responsible for sales, marketing, and syndication of Dow Jones Radio Networks' "The Wall Street Journal Radio Report" and "The Dow Jones Report." She previously was sales manager of broadcast services. At KNNC Austin, Texas, afternoon

ock Mike Peer and midday host Tim

Davis swap shifts.

Logan Kelly moves from middays to mornings at WBBO Greenville, S.C., replacing Mike Murphy, who exits Caroline Henderson, last at WLET-FM Toccoa, Ga., takes over middays. KNAX Fresno, Calif., PD Greg

Edwards adds MD duties, replacing Rick Stewart, pow PD at sister station KSXY, KNAX late-nighter "Gnarley" Charlie Wog joins KSXY for morn-ings. Jimmie Hoppa joins KSXY for middays from Modesto, Calif. Also, Stewart adds MD and afternoon duties

Tom Crann returns to KUSC Los Angeles as morning host/producer. Theresa Payerle had been interim host since Bonnie Grice moved to afternoons. Crann previously hosted afternoons at KUSC from May 1991 to May 1992. He also will do a Saturday morning shift. The KUSC show also is ed on sister stations KCPB Oxna Calif., KFAC Santa Barbara, Calif., and KPSC Palm Springs, Calif.

New York radio veteran John Platt as director of marketing and communications. He most recently was director of operations for Metro Traffic Con-Also, Theodore Manekin joins WNYC as director of membership. He most recently was a theatrical producer, and previously served as assist-ant GM at WBJC Baltimore. KQMQ Honolulu morning show pro

ducer Kemamo Ho exits radio . . . Bob Kane joins WPMR Mt. Pocono, Pa., for overnights from WERA Plainfield,

Long Island City, N.Y.-based consultant Steve Warren is now hosting a Sunday night country oldies show on WYNY New York ... Industry veteran Lauryn Nicole picks up P/T duties at KPWR (Power 106) Los

Assistance in preparing this column was provided by Bill Holland in Washington, D.C.

RIAA Likes Administration's Position On C'rights, Berman To Testify

WASHINGTON, D.C .- Jay Berman, man/CEO of the Recording In-ry Assn. of America, likes what linton administration has to say about the need to upgrade protection for digitally transmitted copyrighted works. He will testify to that effect Wednesday (27) before a Commerce

Top 40 Airplay.

Department subcommittee that is continuing its attempts to pave the on-ramps to the nation's information

superhighway. The administration's recommenda tions are contained in a report by the Commerce Department's Working Group on Intellectual Property Rights, which was released July 7 (Billboard, July 16). The report is part

mation Infrastructure plan. The working group had called for a performance right in the copyright law, and the RIAA immediately ap-

plauded that affirmation. However, until now, there w official comment from the RIAA about whether the industry agreed with the other conclusions in the report. Berman's forthcoming comments, which are contained in a transcript provided to Billboard, indicate

that the RIAA backs the report comnletely. The report calls for extending protection to copies of works (such as sound recordings) distributed to users through digital transmissions. Currently, the law covers only physical copies such as books. CDs, or vid-

It also asks for changes in the copyright law so that owners of digidistributed copies would be de nied first-sale doctrine rights. The first-sale provision in the copyright law allows video store owners, for ex-

ample, the right to rent copies of tapes that they first buy from a sup-

The report also calls for copyright management information to protect the public from fraud and altered

Berman's comments are among those the working group is soliciting at public hearings and discussions here, as well as in Chicago and Los Angeles, throughout the summer and early fall.

Berman also will encourage implementation of SCMS anti-copying or similar technology to help with the copyright management aspects of the plan. And he will suggest that entities transmitting digital material be required to include as part of their transmissions the digital subcode in-formation embodied in copies and phonorecords to help with tracking and licensing.

ly transform the market away from

product delivery and toward signal reception," says Berman's testimony. Once control over physical products embodying intellectual property ceases to have practical commercial signficance," he adds, "our industry

becomes completely dependent upon statutory protections established by copyright laws around the world." Berman also describes intellectual property rights as "essential elements of the infrastructure of the superhighway," not something that is later "grafted on."

The release of the working group's report was not without political embarrassment. Commerce Secretary Ron Brown, a part owner of radi station WKYS here, said at the July 7 ceremony that "personally," he thought broadcasters should be exempted from paying a performance right fee.

However, since the pending bills "Developments in technology fawould exempt broadcasters, the cilitating the growth of information glitch was small, though the broadinfrastructure may eventually entirecasting lobby played it up.

Top 48/Meinstreem 8 Top 40/Bhythm-Crossover MEDIS TITLE ARTIST (LABELOISTINGUTING LABOL TITLE ARTIST (LABEL/DISTRIBUTING LABEL) * * NO. 1 * * * * NO 1 * * DON'T TURN AROUND BACK & FORTH 2 3 14 STAY II MISSED YOU) 2 2 11 ANY TIME, ANY PLACE 3 2 14 I SWEAR 3 6 9 I MISS YOU 4 10 9 CAN YOU FEEL THE LOVE TONK PUNKOAFIED DA BRAT ISO SO DEFICHACIS 5 6 12 IF YOU GO JON SECNOM FANTASTIC VOYAGE 5 6 5 10 ANYTIME YOU NEED A FRIEND 8 3 20 YOUR BODY'S CALLIN 7 4 15 YOU MEAN THE WORLD TO ME 7 11 7 ALWAYS IN MY HEART 9 4 16

9 9 SHINE COLLECTIVE SOUL CATUANTICS REGULATE WARREN G & NATE DOGG (DEATH 9 7 9 ANY TIME, ANY PLACE 9 11 DON'T TURN AROUND 16 11 8 CRAZY 18 7 15 I SWEAR II 12 8 WILD NIGHT 11 14 7 WHEN CAN I SEE YOU 12 16 5 THIS O.J. WARREN G INDUSTOR RAUSEAN 12 8 18 I'LL REMEMBER 13 13 9 ALWAYS 13 10 17 ANYTHING 14 14 8 UNTIL I FALL AWAY 14 12 16 YOU MEAN THE WORLD TO ME 15 17 6 PRAYER FOR THE DYING 15 15 8 BACK IN THE DAY BACK & FORTH 16 19 7 16 13 31 BUMP N' GRIND MR. JONES COUNTING CHOWS (DGOGEFFEN) 17 15 23 17 21 9 THE PLACE WHERE YOU BELONG 19 16 22 BABY I LOVE YOUR WAY 19 18 8 AND ON AND ON 19 33 2 YOU SETTER WAIT 19 19 5 BOOTS CALL BLACKSTREET INTERSCOPE 20 21 20 COME TO MY WINDOW 28 17 8 ANYTIME YOU NEED A FRIEND 21 19 19 RETURN TO INNOCENCE 21 33 3 DO YOU WANNA GET FUNKY 22 20 21 THE MOST BEAUTIFUL GIRL 22 25 8 YOUR LOVE IS SO DIVINE

23 25 4 THE WAY SHE LOVES ME 23 20 22 I'M READY 24 25 4 ROUND HERE COUNTING CHOWS (BGC/GEFFEN) 24 23 6 WHAT'S UP 25 24 6 FALL DOWN 25 22 8 100% PURE LOVE CRISTAL WATERS MARGURY 26 24 21 THE MOST BEAUTIFUL GIRL . . . 26 29 2 YOU LET YOUR HEART GO 27 28 4 WHEN CAN I SEE YOU 27 26 8 IF YOU GO 28 22 5 SLEEPING IN MY CAR 28 29 22 BASY I LOVE YOUR WAY 29 23 6 AIN'T GOT NOTHING IF YOU . . . 28 NEW STROKE YOU UP 30 31 4 HARD LUCK WOMAN 38 38 7 SENOING MY LOVE

31 27 17 FLL TAKE YOU THERE GENERAL PUBLIC SPIC SOUNDSRAWERS 31 27 16 GOT ME WAITING 32 32 5 BACKWATER MLAT PUPPETS ILONDONISLAND 32 31 4 I'M NOT OVER YOU IS NEW - BLACK HOLE SUN 32 37 2 STAY (I MISSED YOU) 34 35 4 FLL BE LOVING YOU COLLAGE THEFTH METROPS 34 39 2 IF YOU WANNA GROOVE 35 38 25 WHATTA MAN 35 NEW - NEVER LIE 36 39 3 SELLING THE ORAMA 36 28 16 I'LL REMEMBER 37 34 11 MOVING ON UF 37 32 15 RETURN TO INNOCENCE 38 30 13 MISLED CLUME DION 1550 MUSICI 38 36 2 LOVE SIGN NONA GAYE A 4 IMPOURS LLIMAN 39 36 5 REGULATE MARRIEN C & NATE CODG (DEATH ROW)

increase in detections. If two records are fied in number of plays, the record being played on more is placed limit. Records below the top 20 are removed from the charts after 25 weeks.

40 NEW P IT'S OVER NOW CAUSE & EFFECT 12000

29 35 2 WILLING TO FORGIVE

40 NEW - MAKE THIS LAST FOREVER

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invention of the player piano, nickelodeon and jukebox, to the creation of the phonograph, radio, television and CD player, Billboard's anniversary issue charts the history of the music industry, as well as Billboard's evolution from 1894 to the present. All the eras of music will be examined and celebrated, from early jazz, to the rise of rock and roll, to rap and world music, and every sub-genre in between inside our 200 + page centennial edition.

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BILLBOARD JULY 30, 1994

Address

Dets MCDX	LAST WEEK	WCD/S ON	TITLE ARTIST (LARCE, DISTRIBUTING LARCE)	THS WEEK	UNST INEEX	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			** NO.1 **	38	41	8	LOON, FURE LOVE CRYSTAL WATERS IN LECURY
1	2	15	ACE OF BASE (ARISTAL) 1 44 of No. 1	39	40	8	AND ON AND DN JANET JACKSON SEPTIME
2	1	15	I SWEAR ALL-4 ONE HEITZZATLANTIC	40	33	6	AIN'T GOT NOTHING IF YOU
3	5	n	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN (HOLLYWOOD)	41	42	36	WHATTA MAN SALT IN PEPMEN VOQUE INCAT PLATEAUS
4	6	14	STAY (I MISSED YOU) LISA LOEB & NINE STORES (RCA)	42	46	6	COME DUT AND PLAY OF SPRING (CHIAPIE)
5	3	11	ANY TIME, ANY PLACE JANET JACKSON (MRGIN)	43	43	12	LONGVIEW GREEN CAT REPRISE
6	8	13	IF YOU GO JON SECACA (SBILLEME)	44	49	8	BACKWATER WEAT PUPPETS LONDONISLANDI
7	4	17	YOU MEAN THE WORLD TO ME	45	48	4	VASOLINE STONE TEMPLE PILOTS (ATLANTIC)
8	7	18	I'LL REMEMBER	45	54	3	YOU LET YOUR HEART GO TOO
3	9	13	BACK & FORTH AURINI SEACHIPOUNDONE)	47	39	17	FLE TAKE YOU THERE SENERAL PUBLIC SERIE SOUNDTRANSPICE
16	10	11	ANYTIME YOU NEED A FRIEND	48	35	21	FM READY TEVIN CAMPSELL QWEST/WAPNER BROS
11	13	10	WILD NIGHT JOHN MELLENCAMP IMERCURYS	49	45	18	DREAMS THE CRANEERRIES (ISEANC)
12	12	12	SHINE COLLECTIVE SOUL DATEANTICS	50	53	8	BIG EMPTY STONE TEMPLE PLOTS (ATLANTIC)
13	11	32	THE SIGN ACT OF BASE ARISTAL	51	51	9	BACK IN THE DAY
14	16	19	COME TO MY WINDOW MELISSA ETHERICOG ISSANDI	52	81	9	THE PLACE WHERE YOU BELONG
15	14	23	BABY I LOVE YOUR WAY	53	87	7	YOUR LOVE IS SO DIVINE
18	15	28	MR. JDNES COUNTING CROWS (DGGGGEFFEN)	54	52	10	SELLING THE ORAMA
n	18	14	ALWAYS CRASURE MUTGELECTRA	55	59	4	HARD LUCK WOMAN GAITH BROOKS (MERCURY)
16	21	8	CRAZY ALKOSMITH IGEFFEND	58	=	1	STRONE YOU UP CHANGING FACES ING HEATATLANTICS
18	19	7	FANTASTIC VOYAGE	57	58	5	WHAT'S UP
29	24	8	PRAYER FOR THE DYING	58	64	3	FAR BEHIND CANDLEGG MAYERIOLSINEWE
21	20	9	I MISS YOU AARON HALL ISLASMOAD	59	57	6	MAYBE LOVE WILL CHANGE
22	23	8	FUNKDAFIED DA RRAT SO SO DEFICIACIO	63	70	2	ACTION TERROR FABILIDUS (EASTWEST)
23	17	17	REGULATE WARREN G & NATE DOGG (DEATH ROW)	61	72	6	GIRLS & BOYS
24	22	12	UNTIL I FALL AWAY GIN RLOSSOMS IAME	62	62	3	WILLING TO FORGIVE
15	32	7	WHEN CAN I SEE YOU	63	63	11	ALL I WANT IS YOU
8	28	8	ALWAYS IN MY HEART TOWN CAMPBELL CONTENWARNER BROS.	6	65	2	LOVE IS ALL AROUND
7	25	21	YOUR BODY'S CALLIN'	25	66	14	MISLED

85 55 14 MISLED CEUNE DION (550 MUSIC) 27 25 21 YOUR BODY'S 28 34 4 THE WAY SHE LOVES ME 66 68 23 DISARM SMASHING PUMPKING WIRESING 29 37 10 BLACK HOLE SUN 97 75 8 SENOING MY LOVE 48 71 4 IT'S OVER NOW CAUSE & EFFECT (ZDG) 30 26 22 THE MOST BEAUTIFUL GIRL IN ... 31 47 3 YOU BETTER WAIT 65 - 1 DO YOU WANNA GET FUNKY 32 30 22 RETURN TO INNOCENCE

78 69 16 GOT ME WAITING 33 27 15 BEAUTIFUL IN MY EYES 71 60 4 SLEEPING IN MY CAR 34 38 5 THIS D.J. MARRIEN G (MOLATORIRAL/SLANC) 72 73 3 I'M NOT OVER YOU 35 31 9 FALL DOWN 73 - 2 BOOTI CALL 36 50 7 ROUND HERE 74 - 1 NEVER LIE

75 66 12 MOVING DN UF Tracks moving up the chart with airplay gains © 1994 Sell HAT TOO BEGINDENT AIDDI AV

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DUT AROUT YOU	٦.	Τ,	22	HEY JEAL

2	3	12	COLLAGE (VIPERMETROPOLITAN)	15	13	23	MARIAN CAREY (COLUMBA)
3	-	1	NOW AND FOREVER RICHARD MARK (CAPITOL)	16	15	26	THE RIVER OF OREAMS
4	2	3	THE POWER OF LOVE CELINE DION (550 MUNIC)	17	18	5	DAUGHTER PCARL JAM (CPIC)
5	-	1	BUMP N' GRIND R MELLY CIVE	19	16	23	WHAT IS LOVE HADDAHMY (ARTSTA)
6	8	50	TWO PRINCES SPIN DOCTORS (EPIC)	19	14	27	ND RAIN ILING MICLON (CAPITOL)
7	9	10	ALL THAT SHE WANTS ACE OF BASE (ARISTA)	20	-	1	LOVE SNEAKIN' UP ON YOU BONNIE BATT KAPTOL
3	11	7	EVERYDAY PHIL COLLING (ATLANTIC)	21	19	38	SHOW ME LOVE ROBIN'S (SIG SEATATUANTIC)
9	4	7	BREATHE AGAIN FOR ERAXION (LAFACE) ARISTAN	22	21	19	WHAT MIGHT HAVE BEEN LITTLE TOAS (WARNER BROS)
10	5	10	BECAUSE THE NIGHT 10:000 MANIACS (ELEKTRA)	23	24	9	CANTALOOP (FLIP FANTASIA)
11	9	18	SHOOP SALT-N-PEPA INEXT PLATEAUS ONDONO	24	17	7	BECAUSE OF LOVE JANET JACKSON (1995AN)
12	10	14	I CAN SEE CLEARLY NOW JAMES CLIFF ICHAOSI	25	25	19	I'D DO ANYTHING FOR LOVE
13	12	34	RUNAWAY TRAIN SOUL ASYLUM (COLUMBIA)	Reco	ment For 2	are t	tries which have appeared on the Hot 10 eks and have dropped below the top 50

HOT 100 A-Z

TITLE (Publisher – Lozening Org.) Sheet Music Dist. 1997; PRINL (DPR Illusement Days, KSCAVIC-Wales. 1997; PRINL (DPR Illusement Days, KSCAVIC-Wales. 1997; ACADY

International Tates, SESAD/Door Hamber Two ASCAP/Durantes Productions, SQCAP; HL ALWAYS IN MY HEART Close, SMU/East, SMU/Booke Loo BMU/Worser-Tamedane, SMU HL/MBM ALWAYS (Marscal Moments, Mandate: ASCAP/Sony,

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ASCAP) WBM/HL 89 HAPPINESS (Blue Hater, EM/EastHest, BM/Warne HAPPINESS GRUE MIDER, EMILLASONES, EMILVASIN Chappel, EMILLANOTIA, ASCAP/EMI April, ASCAP/E/A. HDM DD TOU LIKE IT? (Herin Sweat, ASCAP/E/A. ASCAP/MB ASCAP/Scottsville. EMILEM: Blackwood

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THE WOST BEAUTIFUL GIRL IN THE WORLD
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HOME OF YOUR BUSINESS (Sons Of H-oss. ASCAP/Out Of The Basement, ASCAP/Orart, BMI/Next Plateau ASCAPI CPP HUTTIN' BUT LOVE (Nd Capit, ASCAP/EM April, ASCAP/Easy-Dutt, ASCAP) HL 89 OLD TO THE HEW INCE & Smooth, ASCAP/Phin Kat.

Billboard.

FOR WEEK ENDING JULY 30, 1994

Hot 100 Singles Sales

THIS WEEK	UKST WIEDK	WEEKS ON	TITLE ARTIST (LABEL DISTRIBUTING LABEL)	THE WED.	UAST INCER	WEEKS ON	TITLE ARTIST (LAREL/DISTRIBUTING LABEL)
			* * NO.1 * *	38	36	10	SENDING MY LOVE
ĺ	3	9	FANTASTIC VOYAGE	39	34	28	THE SIGN ACE OF BASE LARISTA!
2	2	12	I SWEAR ALL-HOME (BLITZZIATLANTIC)	40	42	13	ALWAYS ENASURE MUTERLEXTRAI
3	1	13	REGULATE WARREN & & HATE DOGG (DEATH ROW)	41	51	3	BOOTI CALL BLACKSTREET (INTERSCOPE)
4	4	9	STAY (I MISSED YOU) LISA LOCIL & NINE STORES (RCA)	42	40	5	THE RIGHT KINDA LOVER
5	5	9	PUNKDAFIED DA BRAT IF SO DEFICIADSI	43	49	3	NUTTIN' BUT LOVE HEAVY D.A. THE BOY? HUPTOWNINGAD
9	7	9	CAN YOU FEEL THE LOVE TONIGHT	44	43	15	SWEET POTATOE PIE
7	6	14	BACK & FORTH AAUTAH BLACAGROUNDUNE)	45	88	2	NONE OF YOUR BUSINESS SALT N PEPA INCKT PLATEAU SLAND
8	8	9	ANY TIME, ANY PLACE	46	39	15	ANYTHING SWY IRCA
9	13	8	WILD HIGHT JOHN MELLENCAMP (MERCURY)	47	61	5	OLD TO THE NEW NICE & SMOOTH (BALVSLAND)
10	9	11	DON'T TAKE THE GIRL TIM MCGRAW ICLIES	48	41	25	I SWEAR JOHN MICHAEL MONTGOWERY (ATLAN
11	11	12	I MISS YOU AATON HALL ISIGASIACA	49	56	8	CLOSER NINE INCH HALLS (HOTHING THE)
12	10	11	OON'T TURN AROUND	50	55	3	SOUTHERNPLAYALISTICABILLACING OUTHAST CLAFACE AND TA
13	14	10	SHINE COLLECTIVE SOUL (ATLANTIC)	51	66	2	INFATUATION
14	12	10	YOUR BOOY'S CALLIN'	52	54	4	DIARY OF A MADMAN GRAVEDIGGAZ TOTAL THE ST TSLANDS
15	27	3	GIVE IT UP PUBLIC ENEMY (DEF JAMPAL/ISLAND)	53	45	5	90'S GIRL BLACKGRE HAPER 90A)
19	17	13	WILLING TO FORGIVE ARCTHA FRANKLIN (ARISTA)	54	57	8	I'LL REMEMBER YOU ATLANTIC STARR (AVISTA)
17	16	10	BACK IN THE DAY	55	-	1	BOP GUN (DNE NATION)
18	15	11	IF YOU GO JON SECADA (SBICEMI)	56	и	11	CROOKLYN THE CROOKLYN DODGERS (40 ACKES)
19	_	1	THIS D.J. WARREN & ONOLATORRAL/ISLANCO	57	52	63	WHOOMPI (THERE IT IS)
20	26	5	WHEN CAN I SEE YOU	58	46	18	GOT ME WAITING HEAVY D.S. THE BOYZ (UPTOWNINGA)
21	19	8	ANYTIME YOU NEED A FRIEND	59	67	3	WHERE MY HOMIEZ 6.1 AL SKRATCH (MERCURY)
22	21	9	CRAZY AGROSMITH (GEFFEN)	60	_	1	STROKE YOU UP CHANGING FACES ING BEAUATLANTIC
23	18	8	THINKIN' PROSLEM DAVID BALL (WARNER BROS.)	61	53	10	WINK NEAL MODDY (ATLANTIC)
24	23	5	TOOTSEE ROLL	62	60	2	BE MY BARY TONIGHT JOHN MICHAEL MONTGOMERY CATLAN
25	32	8	THE PLACE WHERE YOU BELONG	13	50	22	INDIAN DUTLAW
26	20	17	YOU MEAN THE WORLD TO ME TOM BRAKTON (LAI ACIDAN STA)	64	40	10	EASE MY MIND
27	35	4	FUNKY Y-2-C THE PUPPLES ICHIOSI	65	=	1	PRAYER FOR THE DYING SEAL (271 SHE/WARNER BROS.)
28	25	4	ALWAYS IN MY HEART TEVN CAMPBELL (UA) TWARNER BROS	66	62	13	WORKER MAN PATRA (EPIC)
28	28	22	THE MOST BEAUTIFUL GIRL IN	67	58	24	PLAYER'S BALL OUTWAST IEWACE WRISTAN
30	22	17	FLL REMEMBER MACONNA MARY FROM SIRCAGO	68	63	24	MMM MMM MMM MMM CRASH TELT DUMMEN JANSTA
31	24	18	RETURN TO INNOCENCE	99	=	1	TAKE IT EASY MIG LION I MEEDED/NERVOUS
12	31	14	BEAUTIFUL IN MY EYES	70	71	3	NAPPY HEADS FEGGESTMAN, LATOR CREW (RUPPHO
33	29	18	BABY I LOVE YOUR WAY BIG MOUNTAIN (RCA)	71	48	12	WHENEVER YOU COME AROUND
-	30	20	PUMPS AND A BUMP	72	59	11	DEJECTS IN THE REAR VIEW
34							

14 PUMPS AND A BUMP (Best-It, DM/Rep And More EM/Mindgeport, BM/Southfield, ASCAP/Micze, ASCAP)

REGULATE (FRON ABOVE THE RIMO Guge
ASCAP/Winter G. ASCAP)

30 HETURN TO INNOCENCE (Engine, ASCAP/EM) Virgin.

Singles with the greatest sale. © 1994, Birboard/BPI Communications and SoundScan, Inc.

ASCAP HI.

II THE PRINT RINDS LOVES (Pyto Tyme: ASCAP/New Properties: ASCAP) WEM

45 SELLING THE DHAMA (Leco De Amer, BMI/Audele Sun EMO

SENDING MY LOVE (9th Town ASCAP) haughty, ASCAP)

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EMO CPP

38 38 10 100% PURE LOVE 37 33 31 OUNNIE BUTT

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2 SHINE (Rotand, ASCAP) Lentz, ASCAP)

2 THE SIGN (Megasongs, BML/BMG, ASCAP) H;

33 SLEEPHIS IN MY CAR (EMI Blackwood, BML/Bmmy 97 SDUTHEHNPLAYALISTICADILLACHUZIK (Goal

Booky ASCAP/Chrysaks, BMI/Segarazed Neuzo BMI/Shiff Shirt, BMI) BRIDGE SEE OND FROM REALITY BITES)
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ON BILLBOARD



Billboard HOT 100 SINGLES COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO ROLLETTE, COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO RAVIES, OR FAIL AND PROVIDED BY SOLUCIONAL OR RADIO PROVIDED BY SOLUCIONAL OR WEEK ENDING JULY 30, 1994

FOR W	EEK E		IG JULY 30, 1994	_	_	<u>1</u>		ти	HILLER
WEEK	2 WRS	MKS. ON CHART	### APTIST PROCECT FORWARDED *** NO. 1 *** SWEAR @	THIS	WEEK	2 WKS	WINS ON CHART	THE CONTROL OF THE CO	ARTIS
-	-	-	* * * NO. 1 * * *	50	47	50	6	BACKWATER PLEASE MEAT PUPPETS OF REPROVIDED	◆ MEAT PUPPET
1 1	1	15	1 1 1 1 1 1 1 1 1 1	(51)	53	64	2	TOOTSEE ROLL	◆ 69 BOY
2 2	9	13	STAY (I MISSED YOU) (FROM 'REALITY BITES') ◆ LISA LOEB & NINE STORIES	52	65	36	65	MISLED	◆ CELINE DIO
3) 6	6	6	FANTASTIC VOYAGE ▲ ◆ COOLIO	53	50	64	5	SLEEPING IN MY CAR	(C) (E) (T) (V; (V) \$50 MUSIC 773 ◆ ROX5TI
6 6	,	10	ANY TIME, ANY PLACE/AND ON AND ON ◆ JANET JACKSON	-	-	_	3	C OFWERMAN IF GESSLE) THINKIN' PROBLEM	COURT ON EAST SAZ
5) 6	6	13	ANY THE LAW PLACE AND ON AND ON B ANY THE LAW PLACE AND ON AND ON B ANY THE LAW PLACE AND ON AND ON B ANY THE LAW PLACE AND ON AND ON B AND ON THE LAW PLACE AND ON B AND O	58	65	65	9	M CHANCEY ID BALL A TRIANBUN S ZIFT)	ALLEGA WARREN BROS. 1829
6 9	9	16	REGULATE (FROM "ABOVE THE RIM") ● WARREN G & NATE DOGG	(55)	69	76	5	HEAVY D. AND CAPITE HED CAPITE HEAVY D.)	(C) UPTOWN \$486544
7 6	6	13	DON'T TURN AROUND ◆ ACE OF BASE	58	19	36	10	P. ROCK IL VANGPOSS AEAVY D. P. ROCK C. L. SMOOTHI	CUT UPTOWN S4815M
9	9	9	FUNKDAFIED ◆ DA BRAT	(57)	66	66	9	CLOSER FLORE CEREZMON CEREZMON ICO D	◆ NINE INCH NAIL > NOTWINGTVT 98263/INTERSCO
6 6	6	-	BACK & FORTH ©	(58)	73	-	2	NONE OF YOUR BUSINESS SAZON HAJORINACION MODIFER ICHORE	SALT-N-PEP
-	-	13	WILD NIGHT A JOHN MELLENCHMP WITH MESSHELL NDEGEOCELLO	(59)	65	58	9	WHAT'S UP	◆ DJ MIK
_	18	10	IMELENCAMP V WANCHE IV MORPHSON: (C) NO SCI MERCURY 858 738	60	58	76	6	GIRLS & BOYS SLIMET IALIAMN COXON JAMES FOWN TREE	
16 10	10	10	J SECHELAE ESTEFANUR LI SECADA MA MOYELONI KI I BOLI LI M. SON TREGIENI	(61)	64	65	5	THE RIGHT KINDA LOVER	◆ PATTI LABELL
2 10	18	13	SHINE COLLECTIVE SOUL SILVENTIAND IS ROLANDI SILVENTIANDIC 37237	52	52	65	2	MAYBE LOVE WILL CHANGE YOUR MIND	STEVIE NICH
12 13	18	13	YOU MEAN THE WORLD TO ME ● CARGE BRANTALE DISMBRONS IS A PELD BRAYFACE D SHIMONS) (C) (D) (N) (N) (AFACE 1 - GORGANISTA	-	13	**	2	ACTION	◆ TERROR FABILION
13 13	13	10	ANYTIME YOU NEED A FRIEND MARIAH CAREY WATANASETT M CAREY OF CAREY WATANASETT CHISTON CT. IN IN COLUMBIA 77528	<u>63</u>		_		DO YOU WANNA GET FINNY	CAC MURIC CACTOR
16 10	18	18	CALT MESS TOOL STANDARD TO MESS TO ANY PART HOUSE TO ANY PART HOUS	(64)	NEV	_	9	RICHRELER E COLE P GANELES DOCE D RUMOSI	ICI (M) (T) DE COLUMBIA 775
16 19	18	18	I MISS YOU ◆ AARON HALL	65	53	46	65	SWEET POTATOE PIE DU BATTLECAT I DOMINIOUS GLISMO (C.) 0	DOMIN TI OUTBUIST/INE FEESCHA
19	20	12	CRAZY + AEROSMITH	66)	66	18	9	YOUR LOVE IS SO DIVINE WAARN MINANGA GOICK MORA XARRO	CHO DA MIRANE
13 12	18	12	YOUR BODY'S CALLIN' ◆ ◆ R. KELLY	67	58	93	19	DREAMS S SREET THE CRANBERRESS	◆ THE CRANBERRIE (C) IXI ISLAND 364 4.
9) 24	18	6	WHEN CAN I SEE YOU ♦ BABYFACE	63	NEV	٧	2	BOP GUN (ONE NATION) QUI HILL CLUB HICE CURE Q D. HILL CLUNTON, HE G. SHIDER W MIDNINGON)	◆ ICE CUE ON (1) (0) PRIORITY 5316
58 65	19	23	BABY I LOVE YOUR WAY (FROM "REALITY BITES") ● ◆ BIG MOUNTAIN	69	65	65	5	OLD TO THE NEW	◆ NICE & SMOOT
_	-	_	A FMAYC A SPACE OF	(70)	76	74	6	AFTERNOONS & COFFEESPOONS	◆ CRASH TEST DUMMIE
21	22	10	M WARE (V CLARKE A BELL) ID IT) OD MUTE GREAT ELEKTRA	1	65	65	2	LOVE IS ALL AROUND	WET WET WE
23 20	18	10	POPULAR JUNEAU IC SPINAL JUNEAU IC SPINA		_			MOVEMENT OF THE	STILONDON 857 SECISLA
_			*** GREATEST GAINER/SALES ***	72	61	43	13	M.PEOPLE IN PICH (RING, P. HEARD)	(C) (T) (X) EPIC 773
51	_	2	WARREN G (W GARFING) (CLINI (T) 60 VIOLATORIPAL 653 25649,AND	13	65	65	9	E WOLFF V BENFORD IE WOLFF S PIE ISA	CI DI ARISTA 1-26
10	28	6	PRAYER FOR THE DYING FINGUIS SEAL SECURE SE	13	65	13	18	PUMPS AND A BUMP BALLERGEAU HAMMER THANKER TRUCK DEUCE TRAILLERGEAU, CLINTON, SHIDERU BALLERGEAU, HAMMER THANKER TRUCK DEUCE TRAILLERGEAU, CLINTON, SHIDERU	(C) (D) (T) (V) (U) GUANT 182
25 26	27	6	***GREATEST GAINER/SALES** PARTER FOR THE DYING ALANYS IN IN PRIAD! THE MOST SALUTIFUL GIRL IN THE WORLD © ***CORE TO MY "MOST OF THE CORE OF THE	(75)	NEV	٧	9	TAKE IT EASY KIS-ONE MAD LIONS	INO IT) WEEDED GOODS IN ON
22	21	28	THE MOST BEAUTIFUL GIRL IN THE WORLD ● ↑↑	76	72	72	5	IT'S OVER NOW MPRILLIPS IN ROWER MILOS	 ◆ CAUSE & EFFEC (01/17) 90 200 141
30	30	13	COME TO MY WINDOW ◆ MELISSA ETHERIDGE	(17)	65	58	6	NAPPY HEADS ◆ FUG	EES (TRANZLATOR CREV
28 28	28	10	BACK IN THE DAY ◆ AHMAD	78	59	51	8	I NEED YOUR LOVE	BOSTO
31	26	12	WILLING TO FORGIVE ◆ ARETHA FRANKUN	79	85	87	13	POSSESSION	◆ SARAH MCLACHLA
30 25	23	22	RETURN TO INNOCENCE ◆ ENIGMA	(80)	94	-	2	WEEKEND LOVE	◆ QUEEN LATIFA
_	-	-	MCSETU (LISC M.C.) TO TO WARDIN DAZZE BEAUTYPER IN TAX EVERY A CONTOUR MACE TO TO TO TO TO TO TO TO TO TO TO TO TO			_	1	S I D., KAY GEE ID OWENS S PEYMOLDS, T PRESEL)	(C) (T) (X) MOTOWN 22
31 23	25	16	PANTHONER MUST CHARGON ICLE SIX SAFRIEN	81	78	84	5	CHRISTAN THE WAR SCOTT, SMITH CHAMPEN, RUSSELL FOOTE MCCANN FIELDS BILE	Y) SCHILLTO MAPER 6286036
32 29	24	11	TRUTH HALLMAN CANASTRAL WASHINGTON (CT OF CANASTRAL WASHINGTON)	82	79	62	14	COLION A RELEY ID SMITH A KELLYS	PATE COMMITMEND 272
37	42	3	P EARCH CAPE.	83	82	85	4	OIARY OF A MADMAN INSIGN IF HUSSON REGISS A BERKELEY, A HAMBLYON D COLLINS W REED)	◆ GRAVEDIGG/
54	93	3	G WIZ C RYCCE IS G W/C C RIDENHOUR STUDONH MAY A FREEL M THOMASI IC) IND DEF JAMARA 853 316802AND	84	88	70	19	HOW DO YOU LIKE IT? KSWEAT (SCOTT OF SHEAT / SCOTT)	◆ KEITH SWEA
35	34	9	THE PLACE WHERE YOU BELONG (FROM "BEVERLY HILLS COP III") SHAIL CHARTELLY WAR BE AND RESERVE OF THAIR TO LOSE NO WAR ("GALLE CAT BEOOK!") CHARTELLY WAR BE AND THE WAR AS SHOOT.	85	77	67	11	CROOKLYN (FROM "CROOKLYN") A THEFT CHAIR OF THE ACT O	THE CROOKLYN DODGER
36	35	10	100% PURE LOVE CRYSTAL WATERS THE BASEMAN BOYS CONSTRUCT CONSLASS, STEAM WIRE I CAME. THE BASEMAN BOYS CONSTRUCT CONSLASS, STEAM WIRE I CAME.	(86)	NEV	v Þ	1	NEVER LIE C STOKES C CUENI IC STOKES, C CUENIO	HMMATUR
			THE MART SHE LOVEN NE CVENT TUP THE FLACE WHORE TOO BROOM GROW BEYERS HILLS CORE FOR SHAPE SHOWER SHOW SHOW SHOW SHOW SHOW SHOW SHOW SHOW	(87)	95	88	3	SOUTHERNPLAYALISTICADILLACMUZIK	◆ OLITKAS
17) 42	86	3	YOU BETTER WAIT LEASTING EMPRY LINEWSTER PLAY OR MUNICIPE DIRECTED HAZMAN. CONTINUES CONTINUES TO SELECT THE PROPERTY OF THE	88	91	97	4	TELL ME WHERE IT HURTS	◆ KATHY TROCCO
38 33	37	9	FALL DOWN • TOAO THE WET SPROCKET			_		K THOMAS IT WAS READ	ICLUS REUNION 62813/P
39 32	31	17	ANYTHING (FROM 'ABOVE THE RIM') ◆ SWV	89)	NEV		1	N DEAN BLAWRENCE X DEANS	(C) (C) EASTWEST 982
10) 46	47	11	SENDING MY LOVE + ZHANE	90	74	71	16	AL B SURE, D SWING (GREEN , MCNSON, MITCHELL, SWING, PEARSON) (C) (M) (T)	IN DEATH ROW 98283/INTERSCO
1 44	44	7	PM NOT OVER YOU A CE OF PENISTON	(91)	NEV	٧Þ	1	ON POINT LETHAL JE SCHROOT, L DIMANT)	◆ HOUSE OF PA
	-	-	S HUBERT S HUBERT, PRACEPLEMODES (CUTT ON AMOUNT) PM PEARLY A TEVIN CAMPOELI	(92)	NEV	٧	1	INFATUATION I FORCE I FORCE	◆ JAMIE FOI
42 34	33	21	***CREATEST CANNER/ARRAY*** PALL DOWN CONTROLLED TO THE WAS SERVICED TO THE WAS SERVI	93	81	60	12	EASE MY MIND	RRESTED DEVELOPMEN
3 55	53	5	CMILLS IE MILES IT HAVES: ICI IMILES IT HAVES:	94	83	68	15	BIZARRE LOVE TRIANGLE	◆ FRENT
52	52	6	TRILEY M RILE LE SERMON INLEY SERMONUSH, VERS RILEY, DICKEY, TROUTMAN TROUTMAN I ILL, INTERSCOPE 58295	95	76	69	15	LOVE ON MY MIND	© XSCAF
45 43	45	9	SELLING THE ORAMA JHARREON, LINE IS HOWALCON, LINES ET DIS BASISANCE ET DIS BASIS	-	-	-	12	(SHE'S) SOME KIND OF WONDERFUL	HUEV LEWIS & THE NEW
66 45	41	28	SELLING THE DYNAM INSPRECIALLY SHOWLENG AND CHARACTE CE DE RADDRETT MANN A WHATTA MAN A SALT-IN-PEPA FEATURING EN VOGUE RECEIVE NAME NAME AND CHARACTER COMMENTS CE DE RADDRETT NAME NAME NAME NAME NAME NAME NAME NAME	36	84	75	-	STEWNE OF ELUSION	CON ELECTRA 645
	_			97	92	83	7	DEVENUE CONTROL CONTROL CONTROL SOUTH SERVICE AND CONTROL CONTROL SOUTH SERVICE AND CONTROL CONTROL SOUTH SERVICE AND CONTROL SOUTH SERVICE AND CONTROL SOUTH SERVICE AND CONTROL SOUTH SERVICE AND CONTROL SOUTH SERVICE AND CONTROL SOUTH SERVICE AND CONTROL SOUTH SERVICE AND CONTROL SOUTH SERVICE	(C) (D) (V) COLUMBIA 774
	wb	1	STROKE YOU UP CHANGING FACES	58	83	73	14	I WISH J DOUGLASS ISASPIELLE J DOUGLASI (C) (T)	GABRIELL BOIDISCISLONDON RS7 523/85LAN
7 NE								WINK	
17 NE 48 39	38	17	I'LL TAKE YOU THERE (FROM THREESOME') ISAALAMBRE PUBLIC PROJECT A CORLIA YOU LET YOUR HEART GO TOO FAST SHIN DOCTORS P ISBAHARING JAMOOKA GIVIN DOCTORS ON DOCTORS P ISBAHARING JAMOOKA GIVIN DOCTORS P ISBAHARING	99	99	91	3	B. HECKETT IS DIFFERO, T. SHAPIRO)	IC) IV) ATLANTIC 8724



by Kevin McCabe

ANXIOUSLY WAITING: "Stay (I Missed You)" by Lisa Loeb & Nine MNXIOUSLY WAITING: "Stay (I Missed You)" by Lisa Loch & Nine Stories (RCA) is the third-biggest point gainer on the Hot 100, but is unable to dislodge "I Swear" by Ali-4-One (Bltzz/Atlantic) from its 11-week hold on the top spot. "Stay" narrows the margin significantly, however, so "Swear" is likely to lose its position next week. "Swear" is no longer No. 1 in either sales or airplay, but it remains the overall win-ner when all points are totaled. "Don't Turn Around" by Ace Of Base ner when all points are totaled. "Don't Turn Around" by Ace Off Base (Arista) moves to No. 1 in monitored airplay, and "Fantastic Voyage" by Coollo (Tommy Boy) jumps 3-1 on the Hot 100 Singles Sales chart. "Fantastic" is the fourth-biggest point gainer overall. It leads in sales with about 87,000 units, to "Swear's" 80,000. "Fantastic" shows a slight decline in monitored airplay, but ranks No. 1 at top 40/rhythm-crossover outlets WWKX (Kix 106) Providence, R.I., KKSS Albuquerque, N.M., and KPRR (Power 102) El Paso Texas

SALES STORIES: Normally the biggest point gainers on the entire chart are in the top 10, but this week the two biggest gainers are developing records. This D.J.* by Marren G. (Violator RALI Island) is the biggest point gainer on the Hot 100 and wins the Greatest Gainer/Sales. In No. 19 sales debut produces a high 61-26 more overall. "D.J." is No. 1 nairplay at KPWR (Power 106) Los Angeles and KDON Monterey/Sali-nas, Calif., and No. 4 at WHYT Detroit. The second-biggest point gainer "Give It Up" by Public Enemy (Def Jam/RAL/Island). It vaults 54-34, with 90% of its points from sales.

"YOU RETTER WAIT" by Steve Perry (Columbia) wins the Greatest I OU BETTER WAIT. 'Dy Steve Perry (Columbia) wants the createst Galler Alripps for the second week in a row. It has the biggest increase in monitored airplay on the Hot 100, even including records already in the top 20. "Wait," jumps 42-7, which sartly to pive rankings as WFLY. (F) 920 Albany, N.Y. (No. 1), KHTT Tulas, Olkia, (No. 2), and KZZU Sjo-kasa, Wait, (No. 5). "The Ways She Loves Me" by Richard Marx (Logical Logical Collection of the transcrup for the airplay award at No. 33. I'R No. 11 at WZPL Indianapolis, No. 12 at WWST Knowlik, Tenn., and No. 13 at WKST. Toledo, Ohio.

QUICK CUTS: "Stroke You Up" by New York's Changing Faces Spoided Rotten/Big Beat/Atlantse) is the highest debut, at No. 47. The Gemale duo's first Hot 100 single was written and produced by R. Kelly. It's already No. 5 in airplay at WFGC Washington, D.C., and No. 9 at KEXX (the Box) Honston and WMH Greensbown, No. "Take R Easy" by New York rapper Mad Lion (Weeded/Nervous) bows at No. 75. It's o. 1 at his hometown station, WQHT (Hot 97) New York. St. Louis na-No. 1 at his hometown station, WQHT (Hot 97) New York. St. Louss na-tive Billy Lawrence enters at No. 89 with "Happiness" (EastWest). It's already No. 6 at XHTZ (250) San Diego . . . Several singles gain points but get pushed back in tight spots on the chart: "If You Go' by Jon Secada. (SBL/EM) makes a 5% gain but slips 10-11; "Fall Down" by Toad The Wet Sprocket (Columbia) is up slightly but ralls 33-83; "Backwater" by the Meat Puppets (London/Island) moves 47-50; and "It's Over Now" by Cause & Effect (Zoo) slips 72-76.

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THE WEEK	XXX MEDI	WEEKS ON	TITLE ARTIST ILABEL/DISTRIBUTING (AREL)	THIS WED'S	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	2	3	GET IT TOGETHER BEASTIC BOYS (CAPITOL)	14	14	10	FOOLISH PRIDE TRAVIS TRETT (MARRIER BROS)
2	-	1	NO GUNS, NO MURDER	15	F	1	DECEMBER 1963
3	10	8	WHERE MY HOMIEZ? ILL AL SKRATCH (MERCURY)	16	7	7	SAY SOMETHING JAMES IFONTANAMERCURY)
4	3	3	WHEN I GIVE MY LOVE KEITH SWEAT (ELEXTRA)	17	15	6	OH MY GOD A TRIBE CALLED QUEST LIVED
5	6	3	BE MY BABY TONIGHT JOHN MICHAEL MONTSOMERY (ATJANTIC)	18	-	1	FADE INTO YOU MAZZY STAR (CAPITOL)
8	4	4	WHAT ABOUT US	19	-	1	SPEND THE NIGHT N-PHASE (MAYERICA/SITE/TEPRISE)
7	11	2	YOU BONNE RAITT (CAPITOL)	20	20	5	LIFESTYLES OF THE NOT SO
ı	Н	1	GET OFF THIS CHACKER (VIRGIN)	21	24	9	HOSO HUMPIN SLOBE BABE WHALE (EASTWEST)
9	22	4	IF YOU WANNA GROOVE LIGHTER SHADE OF BROWN IMERCURYS	22		1	SOMEWHERE SHANISE (MOTOWN)
10	-	1	LOVE IS STRONG ROLLING STONES (VIRGIN)	23	19	7	THE WORLD IS YOURS
11	Ξ	1	ALL I WANNA DO SHORT, CROW (ALM)	24	13	6	HERE WE GO STANAA BO (POLYDOR(SLAND)
12	17	2	SIGGEST PART OF ME	25	-	1	MAKE THIS LAST FOREVER JOCELYN ENROGIEZ (CLASSIFIED)

Bubbling Under lists the top 25 singles under No. 100 which have not set charted.

WORLDWIDE PUR ROYALTIES \$4.71 BILLION IN '92 (Continued from page 9)

tic collections only." he says, thus eliminating revenues generated in each territory from foreign sources. "Our hope is that these changes will prove useful in spotting significant trends and cycles in our worldwide in-

dustry. Beyond the U.S., the survey indicates that the order of revenue strength is consistent with previous NMPA surveys of the global music publishing community. Germany was second with \$667.24 million, or a 14% market share; France and Japan followed with \$567.81 million and \$544.23 million, respectively, or market shares of about 12%

The U.K. reported \$346 million in revenues, for a 7% share, while Italy, the Netherlands Spain, the combined Nordic countries, and Austria also ranked among the top 10. A total of 30 countries, including a number in the emerging markets of the Pacific Rim and Latin America, reported royalties of more than \$1 million.

In a breakdown of sources of income, the report shows that performance-based royalties accounted for \$2.1 billion, or 45%, of world revenues, with the U.S. leading the way with \$501.94 million; mechanical (or reproduction) royalties accounted for \$1.9 billion, with the U.S. ranking first with \$356.08 million; and what is referred to as "distribution" income. mainly referring to the music print field, reached \$519.39 million. Here

Music Publishing Revenues, 1992

(in million	s)
USA	\$1,048
GERMANY	\$667
FRANCE	\$568
JAPAN	\$544
UK	\$364
ITALY	\$300
NETHERLANDS	\$280
OTHER	\$947
Source AMADA	

again, the U.S. led with \$172.25 million in revenue

The report notes that mechanicals accounted for 29% of all U.S. royalty revenues in 1992, while in Germany revenues in 1992, while in Germany, with a population one-third the size of the U.S., mechanicals represented 34% of that country's publishing in-come. In the Netherlands, with one-tenth the population of the U.S., me-chanicals reflected two-thirds of the

publishing revenues.

The NMPA report explains this by citing the lower mechanical royalty rates in the U.S. "To understand the impact on total collections," the re-port says, "the [U.S.] royalties col-lected on a 10 common all

cted on a 10-song album ... would

average \$.0625 cents per album, com

ceive information on both the tour

and PFM. Additionally, PFM is sending information on the tour

and the Angel Tree program to

Chapman, who bas won numer-

"I haven't had my life directly

Prison Fellowship, I wanted to be

ready ahead of time for what men

and women behind bars will think

about this white-bread guy speak-

ing to them. I didn't want it to be

all bead knowledge and book

knowledge-I wanted to be ready. I'm not claiming to be an analyst with a deep understanding of sta-

be says, since this tour will be involving

ous Dove and Grammy awards,

has begun visiting selected prisons as part of his involvement with PFM, with additional stops sched-

more than 40,000 churches.

uled throughout the tour

impacted by crime,

pared to an average of \$0.93 cents per album in Germany and France."

The report also credits the incomeproducing power of Europe's central licensing system, which allows labels to move away from individual licens

to move away from interval all and in grapements with administrative collection societies in each country. At the NMPA meeting in Les Angeles, Murphy was expected to report that in 1992, NMPA's mechanical collection unit, the Harry Fox Agency. reached the \$300 million mark in gross collections and distributions for the first time, distributing \$304.3 million to its publisher members. This repre sents an increase of more than 18% over the previous year. Murphy also was set to report that over the past five years, gross collections have grown at an average annual rate of 17%, greatly outstripping inflation and industry growth rates. Reflecting the greater number of dollars filling HFA greater number of dollars filling HPA coffers, the agency will be lowering its commission rates on mechanical and synchronization revenues a full point for the second year in a row, im-plementing a lower commission of 3.5% for mechanicals and 4% for synchronization during the third and fourth quarters of 1994 only, retroac-tive to July 1.

The NMPA chief also was due to note that HFA recovered almost \$14 million in 1993 through audit programs, an amount exceeding the commissions retained by the agency.
HFA has settled audits with 23 sepsrate manufacturers over the last year, and has initiated 49 other examinations since January 1993, using in-house and outside accounting

For Murphy, the most serious and far-reaching legislative issue facing the U.S. publishing community is the bill pending in Congress to grant lim-ited non-broadcast digital performing rights to record manufacturers. Murphy says the NMPA will support such legislation on three conditions: continuing protection of the perform-ing rights income of music creators and copyright owners; the avoidance of any hierarchy of rights in favor of record companies in regard to con-trolling the transmission of copy-righted songs to the public and the enforcement of rights against users; and the inclusion of a provision re-quiring the acquisition of mechanical licenses by transmitters of digital music. The latter condition, the NMPA contends, must be met be-cause such digital transmission is

likely to displace a record sale. The NMPA meet also is to hear of an August move by NMPA/HFA to larger New York headquarters, which will house satellite and other transmission-receiving equipment, along with video conferencing to encommunications with the West Coast, Europe, and Asia.

CHAPMAN LAUNCHES GIFT DRIVE FOR PRISONERS' KIDS (Continued from page 10)

with more than 50,000 volunteers. PFM says its programs reach nearly a quarter of a million prisoners each year.

'The Angel Tree project is as important to me as anything we do. for it is reaching into the homes of prisoners and making an impact on their children," Colson says. According to Colson, children

with an incarcerated parent are six times more likely than their peers to end up in prison themselves. Angel Tree has provided Christmas gifts to more than 800,000 children of prisoners over the past five vears.

Sparrow president Bill Hearn says that for every "Heaven In The Real World" CD or cassette purchased at any Parable Group store through Nov. 26. Sparrow will donate a copy of the cassette to the Angel Tree program. Hearn expects as many as 100,000 tapes to be donated during the period

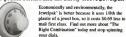
Concert promoters in select cities also are donating a "Heaven In The Real World" cassette to Angel Tree for every Chapman ticket purchased the first day of availability in that city.

Chapman said he became aware of PFM while reading Colson's books "The Body" and "Dance Of Deception." The two met while Chapman was writing songs for "Heaven In The Real World." Shortly after that meeting, PFM offered to provide financial sponsorship for Chapman's upcor

"As a husband and father, the work of Prison Fellowship's Angel Tree program is especially close to my beart," Chapman says. As part of its involvement, Prison Fellowship is operating a toll-free number where callers can retistics, but it was important to me to get a grasp on the issues facing people in that situation."

Following his summer/fall U.S. tour with the Newsboys, Chapman will embark on an international tour that will take him to Europe. Asia, Africa, and Australia,

The Right Combination: Your promo release and the Safety-sleeve Jewelpak



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BILLBOARD JULY 30, 1994

INDIES VIE FOR NICHES IN BURGEONING ASIAN MARKET (Continued from page 5)

Productions in the U.S. At least two national independents are striving to become regional

players. Taiwan's Rock Records has set up companies in Malaysia, Singapore, Hong Kong, and South Korea. Likewise, Japan's Pony Canyon con-tinues with its Asian strategy through affiliates in Taiwan, Hong Kong, Singapore, and Malaysia.

· Joint ventures are on the rise. typified by the recent pact between Curb Records of the U.S. and The Entertainment Co. of Hong Kong. Among other aspects of the deal the two firms will share the risk of marketing Carh's country product in

· When Asian indies need extra resources to expand at home or abroa some sell shares to the majors. Earli-er this year, equity in Thailand's D-Day and Malaysia's Roslan Aziz Productions was acquired by Warner Music International. Last year, Poly-Gram bought a minority stake in Cosmic Records of the Philippines, establishing the joint venture Polycosmic there. At least one other major is ne gotiating an Asian acquisition, and ore are expected.

It's time to get involved, get stuck in, and get yourself a piece of the ac-tion," Peter Bond of London-based Timbuktu International told a mostly indie industry crowd at last month's International Music Market conference in Singapore.

Timbuktu licenses, markets, and promotes independent-label product in Southeast Asia, Japan, and Australasia. Bond, who formerly directed the Asian operations of Sony Music International, is a proponent of indie networking in the region. "The majors are not ready to take on every thing in this part of the world," he says. "It's a real opportunity for all of us." The company handles rights for two recent U.K. No. 1 hit singles, Tony DiBart's "The Real Thing" and Stiltskin's "Insid Form Private is one of the Asia

companies that has begun vigorously pursuing those prospects. Estab-lished 15 years ago, it developed a strong base in Singapore with children's repertoire and educational product, as well as Chinese pop and folk material. This year, it moved into front-line international pop by secur-ing the Prince project from Germa-ny's edel Co., which had, in turn, gained release rights outside North

"Expansion is our No. 1 priority at the moment," says Holly Tan, international manager at Form Private. We're not only recruiting a lot of labels, but we're also expanding our workforce in A&R and administration." He says the Singapore govern-ment supports the development of "a healthier entertainment industry and has leased real estate to Form for new headquarters.

Tan says the company approached edel about rights to release Prince in Asia. Concurrently, the German in-die's Brian Carter—whom Tan al-ready knew—recommended Form as an ontlet for "The Most Beautiful Girl In The World." "Edel wanted to deal directly with

[individual] companies in Asia," Tan says, "but they didn't have time, and it didn't make sense. Also, they weren't sure which were the best independents out bere to work with, es-pecially in terms of royalties and acents out bere to work with, es-

Once the licensing deal was in place, Form handled the Prince re-

lease through its offices in Singapore, Malaysis, and Hong Kong. For other markets, it signed sublicense deals with Himalaya in Taiwan, Cheil Communications in South Korea,

Communications in South Kores, Octo-Arts in the Philippines, ONPA in Thailand, and P.T. Cipto in Indonesia. There is no significant singles mar-ket in most Asian territories, so the focus was on "The Beautiful Experience," the seven-track EP featuring various versions of the Prince son Tan save Korea and Indonesia have yielded the strongest sales, exceedng 10 000 units each

Despite reputedly stiff financial terms for the license, Tan says the Prince release "did make some money" for Form, which reported revenues of about \$6.5 million in 1993. Tan adds that the availability of compila tion rights for the track would ha brightened the profit picture. The EP is still selling, and "The Most Beauti-ful Girl In The World" was, until mid-July, in top rotation at Channel V (previously MTV Asia), the pan-regional satellite music network.

Furthermore, the project proved that Asian independents could deliver a hit by a major international artist, even one whose past sales in the re gion were not as strong as in other world markets

Under license from edel, Form is expected to handle a new Prince-related release: the "1-800-New-Funk" compilation featuring acts on his NPG label. The album includes a Prince/Nona Gaye duet, "Love Sign," as well as cuts by Mavis Staples, George Clinton, Madhouse, and

"Holly was like a bulldog with the Prince record," says Bill Stephens, international manager at Himalaya Records, who expects sales of "The Beautiful Experience" EP to near the 10,000-unit sales mark in Taiwan. For its part, Himalays was obliged to become more aggressive with in-

sourced international repertoire after losing the Sony Music license in Taiwan last year when the multina-tional set up its own affiliate. "It took some time for us to develop lines of communication [with independents abroad]," says Stephens, "We had to totally change our philosophy and expectations."

In addition to the rights to Narada (sublicensed from Singapore's

CHAGE & ASKA

Chiang Huat/Around The World Music) and Charly, Taipei-based Himala ya handles American folk music from Taylor Park Music of Kansas Citynotably, singer Connie Dover-and subleases Vanguard Records material from Chiang Huat.

According to Stephens, Dover's lat-est album, "The Wishing Well," will sell "almost as many copies as the Prince EP." He says her traditional English and Celtic-based music es the same ethereal chord with local consumers as Enya, whose "Shepherd Moons" album has sold 150,000 copies in Taiwan. "Connie's almost like a Mandarin artist, even though she sings in English. I've run into more people who know about her in Taipei than in Texas."

Himalaya has manufactured 1,000 cassettes of Dover's album locally, and imported 500 CDs. "The 16- to 32year-old consumer here is educated, traveled, and ready to be shaken out of this market's traditional complacency." says Stephens.

Like other independents in Asia, Himalaya adapts the packaging or composition of international product to maximize sales. For Charly R&B and blues titles, it attaches Chineselanguage CD and cassette overlay cards. "Their liner notes make it easy to put the music in context, to help consumers learn about it as we advertise it." Stenhens sava

ROCK EXPANOS ARROAD Like Himalaya, Rock Records of

Taiwan needed to regroup after losing its major-label licenses with BMG and EMI several years ago. But Rock's response has been to expand abroad while maintaining its domestic artist roster. A number of those acts are marketable to Chinese music consumers throughout the region.

"The majors look at Taiwan differently than we do," says Rock seni VP Dean Shueh, who says they saw the market as a springboard into Chi nese repertoire and mainland China. and invested accordingly. "We're fully aware that those companies are very strong in A&R, management expertise, and financial power. We ow we must change.

Rock first formed companies in Singapore and Malaysia, followed by Hong Kong and Korea. It also opened a small operation in Shanghai last August. With its initial phase completed Rock is "now in a stron ger position to develop regional artsays Shueh. The first of these: Hong Kong rockers Beyond, signed this past spring.

The band's first Cantonese album for the label, "Second Floor Rear Portion," was issued in June. Sales so far have topped 100,000 in Hong Kong, 70,000 in Malaysia, and 15,000 in S gapore, according to Shueb. The Mandarin version, titled "Paradise," was released July 15 in Taiwan and Hong Kong, and will be issued Monday (25) in Singapore and Malaysia. Without the groundwork of the past two years, says Shueh, Rock "could not have achieved" such sales overseas. He predicts that the company's revenues outside Taiwan will be about \$25 million this year, increas-ing to \$40 million in 1995.

One of Rock's erstwhile partners in Taiwan was Pony Canyon, itself on a regional expansion drive over the past several years. The two firms parted in March. "There was some conflict between us and Rock because Rock tried to expand their busi-ness in the same territories [as Pony Canyon]," says Kazu Saito, assistant GM of international business affairs for the Japanese company.

In fact, some observers have questioned the success of both companies' expansion. Like Rock's Shueh, Saito responds by saying that Pony Canyon is moving into a second develop-ment phase. 'In the initial stage, while establishing our business struc-tures, it's very, very difficult to make a profit. In the second stage, the idea

is to make them profitable."

In pursuit of that goal, Pony Canyon has done well with Japanese superstar duo Chage & Asks, who are estimated to have sold a cum

900,000 albums in Hong Kong, Tai-wan, Singapore, and Malaysia. Also, Miyuki Nakajima is said to have album sales of about 350,000 unit Pony Canyon has a couple of nev

signings for the region: Tommy Page, the U.S. singer previously a top seller in Asia via Warner Music International, and Kitaro, the Japanese instrumentalist formerly on Geffen "We are planning to release Tommy's album this October in all the regions where we have offices [including Jasays Saito. Likewise, the Kitaro deal (signed with the musician's own Domo Records) is for Japan and

Southeast Asia. We need to develop [local artists] in their own markets," says Saito.
"That's one element in becoming localized, and it's important in the sec-ond stage of our expansion."

GENRE EXPANSION On a smaller scale, Anders Nelsson

of Hong Kong's The Entertainment Co. also has expanded. In addition to his Curb partnership, Nelsson teamed with Form Private in a ven bure called Novelty Music Publishing. It sells Chinese classical recordings to European companies, while also acting as Southeast Asian distributor for classical repertoire from independents in Belgium and Sweden. A seasoned Asian businessman

who used to be managing director of BMG International's Hong Kong affiliate, Nelsson also has succeeded with a movie soundtrack album ("I Got A Date With Spring"), with sales in Hong Kong exceeding 25,000 units via EMI distribution. This comes under the Novelty banner, meanwhile, Form Private is handling Curb releases for Singapore, Malaysia, Thai-land, and Indonesia.

"Music in Hong Kong is stagnant," says Nelsson. "If you can get in touch with the public pulse, you can find markets for an amazing number of products. "There is so much opportunity to get into the small [reper-toire] areas that the majors think aren't important. As long as you are small, you're ignored because you aren't considered competition." Timbuktu International's Peter Bond says that among the majors in

Asia, "it is almost a policy not to have too wide a focus." He says their pri-(Continued on page 133)

IFPI Releases Strategically Minded Compilations In China BY ADAM WHITE Giouw, regional director for IFPI in tain a new track recorded specifi-The IFPI official says the albums

LONDON-In an unusual move.

IFPI's regional office in South Asia arranged for two compilation albums of top Taiwan and Hong Kong artists to be released in China next month. The project aims to raise money for IFPI's antipiracy program there

and also determine the extent of Chi nese central government influer over CD pirates. It may also shed light on the current broadcast ban on the music of foreign artists.

The compilations will be manufac tured and distributed by China Rec-

ord Corp. for a six-month period. The tracks have been licensed through IFPI by its member companies in wan and Hong Kong.

The albums are expected to retail for approximately 9 yuan apiece (\$1.50) on cassette, according to J.C.

Asia. Release on CD will be decided

The packages will contain mostly previously released Mandarin and Cantonese material by such acts as Jacky Cheung, Anita Mui, Leon Lai, and Andy Lau from Hong Kong, and Emil Chou, Angus Tung, Eric

Moo, and Wang Chieh from Taiwan "For our operations in China, we need as much money as we can get," says Giouw. The federation has a ber of programs there, he adds, including training for the government's newly created enforcement task forces for audiovisual products. We also want to provide facilities

such as fax machines, photocopiers, and computers to help the copyright office check on CDs made in China." Giouw says. "They have problems with their budget. If we can provide these facilities, they'll do a better also may indicate the size of the Chinese market. "At the moment, pira-cy is so rampant that we don't know what actual sales [of legitimate product] can be achieved. One way to find out is to do this." More significantly, IFPI hopes to

determine the severity of the Beijing crackdown on foreign artists. "At the moment," says Giouw, "the central government is not encouraging Chinese recordings from Taiwan and Hong Kong to be broadcast on TV or radio

We're trying to break this, more or less, through these compilations and by supplying music videos by the artists. We want to see if broadcasters will play them. If we give them an excuse ... they may try to

The compilations also may con-

cally for this project by a number of local artists. "We want to get the endorsement of one or two government ministries in China. to tell all the CD plants that this track is for fundraising," says Gionw. "We want to see the plants' reactions. If it is pirated, we'll know that the plants aren't concerned with the central authorities. If it is not pirated, may-be we'll see which plants are con-In particular, Giouw hopes for the

approval of the Chinese government's propaganda department, "be-cause that's the department which is discouraging the broadcast of Hong Kong and Taiwanese acts. If they do orse it, that's good for the Tai wan and Hong Kong music indus-tries. If not, we'll know they're still against foreign music."

GAME RENTALS MOVE INTO B-MOVIE TERRITORY, CHANGING NATURE OF RETAIL BUSINESS (Continued from page 5)

of chain revenue, yet no one appears to be applying the brakes at the VSDA show in Las Vegas, which starts Sunday (24). In addition to the prominence of game makers at the meet, franchisor West Coast Entertainment is to exhibit its store-withina-store concept, Game Power Headquarters. West Coast executive VP Ken Graffeo says Game Power will boost floor traffic and video activity. but adds that "the [video] rental business is real flat" and retailers need something with "double-digit" growth potential.

To many, games and multimedia are the answer. A recent Billboard readership study indicated that 10.1% of music and video "combo" stores will add games in the next 18 months, bringing the count to 39.1%. Nearly 27% plan to bring in CD-ROM, trip the current total to 40%. Only 22.2% of the combos rent videos

The concern among suppliers is widespread that independent retailers are spending their precious open-tobuy dollars on games. "It seems like B movies are canaries in a coal mine. They're the first thing to suffer," says one distributor. With 16-bit games strong and 32-bit versions, with their enhanced features, on the horizon, "it's getting harder and harder" to in terest video stores in lesser cassette ti

tles, the distributor says. Games "have had a significant efsays Wayne Mogel of wholesaler Star Video. "Independent retailers can't afford to buy everything. They buy what's moving. Games are. Definitely, some are ignoring [lesser titles] completely." Ted Engen of Mintitles] completely." Ted Engen of Min-neapolis-based Video Buyers Group confirms "a downward trend of R ti tles and an increase in the number of games" nurchased by his 1 200 mem ber stores. Engen attributes the 3%-7% increase in store revenues almost entirely to games that cost "the same as B films. According to Engen's data, B-movie purchases are down 50%

Plenty of suppliers are forced to agree. "Generally, the money [retailers] spent on B product has dropped by 50%," says Imperial Entertain ment president Sundip Shah. "And we're pretty sure retailers are putting between 10% and 15% of their open-to-buy dollars towards games Adds Robert Sigman, president/ CEO of Republic Pictures Entertainment, "There's no doubt our work is cut out for us. In the first six months of the year, a lot of money went to games, CD-ROM, and other new opportunities. We've had a couple of ti-

tles impacted. Prism Entertainment president Barry Collier points to a 50% declin in his first-quarter sales and concludes that games are "affecting non-studio non-hit non-theatrical ti tles." Collier acknowledges that "it's more theory than fact," but games "have got to be a reason."

In a sampling of demand considered well below par, Prism sold about 7,000 copies of "Double Exposure," or one for every three video stores, according to distributor tracking data made available to Billboard. Mean while, Turner Home Entertainment delivered fewer than 9,000 each of "Heart Of Darkness" and "The Bor-rowers," and Columbia TriStar Home Video sold 13,000 units of "Harvest, Columbia has said it would cut overall releases next year by 25% in response to disappointing sales of "secondary product. Some genres are in danger of van

ishing all together. Greenwich,

Conn.-based Cabin Fever Entertainment has acquired a batch of made for-television features, which originally aired on CBS, that it will price at \$14.95 suggested list.

Previously the titles, made with name players including Tim Matheson and Victoria Principal, would have first gone out at a rental price. But these days "it's probably better to go right to sell-through. savs president Tom Molito, Cabin Fever's telemarketing surveys indicate little interest in made-for-TV movies.

A sales executive at a recently formed home video label says he's worried that there's "no market" for the TV movies he has introduced because retailers are telling him, want to expand into games." He believes the business has gone through "a fairly dramatic change in less than a year. The competition for [shelf spacel is fierce.

Change also is apparent at VSDA. The convention sports exhibits from at least eight key game makers, including Nintendo and Sega of America. Last year, Sega was the only major among two or three game makers at the show. In fact, Sega's participation has caused something of a dust-up. Sega president/CEO Tom Kalinske receives VSDA's first Man Of The Year Award at the closing banquet-an honor that many in the trade say should go to a home video executive (Billboard, July 16). "It's absurd," says the president of one studio's home video division.

The perception among many is that VSDA is catering to one company in a small, albeit growing, product sector, and that the association has exe-

cuted a quid pro quo in return for Se-ga's exhibit and sponsorship of a din-ner. "It looks bad," says Frank Lucca of Massachusetts-based buying group Flagship Entertainment. happened at the wrong time. Next year would have been better.

Sega has been at the forefront of promoting video store game rentals, well ahead of Nintendo, which fought rentals until earlier this year. In a change of policy. Nintendo now sells directly to video distributors, but will not accept return of defectives nor deliver point-of-purchase materials, according to a game buyer for one

VSDA spokesman Robert Finlayson says honoring Kalinske points to the fact that "home video stores are becoming home entertainment stores, and video games are an increasing part of the mix. Obviously there are new directions in the business, and new things are happening. The association did catch some flak but "we've explained our thinking behind it. They're OK with it," Finlay-son says of home video. "We hope to continue working very closely with

Assistance in preparing this story was provided by Eileen Fitzpatrick in Los Angeles and Trudi Miller Rosenblum in New York

Game Power Headquarters Ready For Franchising

RY SETH GOLDSTEIN

NEW YORK-Philadelphia-based West Coast Entertainment is introducing its Game Power Headquarters at the Video Software Dealers Assn. show in Las Vegas this week (24).

The store-within-a store, which has been installed in 11 West Coast fran chises, made a slide show appearance to the trade during VSDA's video game conference in Chicago earlier this year. Now it has been trans ed into a 600-square-foot exhibit on the floor of the Las Vegas Convention Center, West Coast hopes to license the model to outsiders in fully equipped configurations of up to 1.500 sauare feet for a minimum investment of \$46,000.

Game Power licenses will be avail-

sector is being triggered by the rise

able everywhere the chain is not. West

Coast is protecting each of its 500-plus franchisees, concentrated on the East and West coasts and in the Southeast. The starter kit includes a mix of new and used games, game accessories, hardware, in-store computers and a beyy of operating system and merchandising tools that executive

VP Ken Graffeo says will make host retailers competitive in a fast-growing market-while aiding, not hurting, their "core" videocassette business. West Coast will explain the nuts and bolts of the concept twice a day in off-the-floor seminars during VSDA

Stores that sign on will get the benefit of Game Power's buying clout, expertise in evaluating new releases, staff training, and help in trading and selling "pre-played games.

Graffeo thinks "the timing is right" log Much of this he maintains is

for Game Power in a "transitional year for video retailers" who have to do more than lend cassettes to customers horrowing fewer every year

'People don't rent as much." he notes. West Coast isn't alone in thinking game rentals will aid retailers' cassette business: the question is a matter of debate this year. Blockbuster is running a highly publicized, nationwide video games competition that senior VP Ron Castell sees as a "tremendous opportunity" to boost cassette activity. Stores have 6,000 square feet of floor space, "so we've

got room" to add games without taking away from video, he says. Game Power has been designed along the same lines. Graffeo says that most often, the section will be taken from footage devoted to cata-

"dead space. A lot of consolidation is possible

Graffeo is adamant that Game Power he considered separate from movies, even the "B" titles considered vulnerable to replacement, "It's a completely different business. "Games are going to support themselves. We would discourage any Game Power licensee who plans to cut back tape purchases. He says he would warn them, "You're going to jeopardize your rentals However, West Coast itself does

not know how games affect video in the 11 Came Power locations establighed in recent months Recense of the short time-span, "I couldn't tell you" if rentals were affected, Graffen save

STUDY: INTERACTIVE MEDIA WILL PACE INDUSTRY

of the home computer. Already present in about a third of all TV households in 1993, computers should penetrate nearly 50% of TV households by 1998, the study says, with modems and CD-ROM drives increasing at an even faster pace. The stage, then, is set for the growth of the services and software these technologies enable. ONLINE HOUSEHOLDS TO TRIPLE

The number of "online" bouse

holds, for example, is predicted to more than triple over the forecast period, rising from 3.3 million to 10.5 million by 1998. In the packaged-me-dia arena, consumer reference titles, delivered primarily on CD-ROM, are expected to grow from a sales take of \$80 million in 1993 to \$476 million in 1998, a nearly 43% annual growth rate. This year, the category is pre-dicted to grow more than 103%. Educational software and vide

games also will post double-digit growth rates, according to the study. Total spending on educational software is projected to grow by nearly 30% compor nded annually, reaching an estimated \$888 million by 1998.

Total spending on video games, in-cluding both console-based and PCbased games, is predicted to hit \$14.3 billion in 1998, a more than 10% annual growth rate over the \$8.8 billion spent in 1993. (Although PC-based games claimed only about 10%, or \$400 million, of 1993 software sales.

that percentage is expected to grow. "Over the forecast period, we expect that most of the spending growth will come from computer households," Suhler says. "We look for computer households to increasingly become video game households as the comnuter becomes a better platform for video games.") The number of households that

urchased video game software rose from 20 million in 1988 to 42.2 million Not all the interactive niches are so

bright, however. So-called "superway" interactive services, deliv ered over fiber-optics or wireless technology, are not expected to have an impact during the five-year forecast period. "It is generally not until the second decade of availability that a new technology penetrates the av-erage household and begins to ap-proach its ultimate reach," says the

MUSIC MUSCLE The rebounding economy, the

growing popularity of country music, and the widening demographic base of recorded music purchasers are some key factors cited by Veronis Suhler for the growth in the recorded music industry, despite the end of the "library factor" that had fueled sales through the late '80s, as consumers replaced their existing titles with

CD spending growth is expected to retail price for a sell-through cassette

continue in the double digits for three more years, averaging just over 11% over a five-year period, well below the 25.5% rate of the last five years. CD sales, nonetheless, are expected to reach \$11.1 billion by 1998. More than half of all unit sales in 1993 were CDs.

One strong sales factor is a demo graphic base that has expanded beyond the traditional youth-market core. In 1993, the 10-24-year-old group accounted for only 38.3% of sales, nearly 15 points lower than in 1988, the study says. By contrast, purchases by the over-35 group in

1993 represented 34.9% of sales, up more than 10 points from 1988. The shifting demographics have also shifted the point of music sales,

with the older buyers shopping more in discount stores, consumer electronics stores, or through mail-order clubs, the report finds. In 1993, rec-ord stores accounted for 59% of sales, down from nearly 72% in 1989.

The music genres also have been affected by the demo shift, with rock's share slipping to about 33% and country's rising to almost 18%. Price increases for CDs are predicted to average 1.6% over the next five years. By 1998, the average is ex-

HOME VIDEO PRICES RISE Price also is noteworthy on the e video front, with the average

pected to be \$14.25

rising in 1993 for the first time in a decade, to \$14.43, according to the study. The 2% increase did not affect sales, however, with sales of cassettes per VCR household reported to have doubled over the last five years. The average VCR household ought 4.1 tapes in 1993.

Rental also showed a rebound, entering what Veronis, Suhler calls a 'mature stage" where rental is a part of the average lifestyle. With VCR penetration predicted to

hit 90% by 1998, up from 80% in 1993, the growth rate is predicted to slow. but still reach an average of 7% over the next five years. Spending on rentals and purchases in 1993 was \$13.2 billion, up 10.5%—a

7.4% growth for rentals, and 17.3% for purchases-the first return to double-digit growth since 1990. Pricing and marketing hurdles will

keep video-on-demand from affecting home video revenues over the next five years, the report predicts.

FOR THE RECORD

Philips' new-model CD-i player featuring a packed-in Digital Video cartridge will carry a sug-gested retail price of \$499. An incorrect price was given in stories in the July 9 and July 23 issues.

*Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING JULY 30, 1994

THES	WEEK	2 WKS AGO	WINS. ON CHART	ARTIST TITLE LUIGL & NUMBER-DESTRIBUTING LACE, SUGGESTED LIST PRICE OF EQUIVALENT FOR CASSETTECTS	PCAX	THES	WEEK	2 WKS	WKS. ON CHART	ARTIST UNDEL & NUMBERODISTRUUTING LANCE ISLOGESTED LIST PRICE ON EQUIVALENT FOR CASSETTECED	POSITION
	,	,	,	* * * NO. 1 * * * SOUNDTRACK WILT DISNEY \$6959 (10 99)7 790: 3 modes at No. 1 THE LION KING	,	53	48	42 50	34	SNOOP DOGGY DOGG &* DEATH ROWINTERSCOPE 92279*ING (10.90.15.98) DOGGY STYLE	1
-	1	٠.			-	54	52			SALT-N-PEPA & NEXT PLATEAULONDON USUS92*/ISLAND (10 96/16 94) VERY NECESSARY	4
3	ME		١,	* * * HOT SHOT DEBUT * * * ROLLING STONES VIOLEN 397422 (10.79616-961 VOODOO LOUNGE	2	55	51	49	27	CRASH TEST DUMMIES & ARISTA 10531 (9 98/25 98) GOD SHUFFLED HIS FEET VARIOUS ARTISTS	-
3	3	1	34	ACE OF BASE A JANUA INTERPRETATION OF THE SIGN	-	56	50	38	4	MERCURY 22123* (10 38 EQ15 98) NISS MT ASS: CEASSIC KISS REGROOVED	19
4	2	2	6	STONE TEMPLE PILOTS AT ATLANTIC RONOTING (10 98/16 98) PURPLE	1	57	53	45	10	INDIGO GIRLS ◆ EPIC 57621* (10.98 EQ16.98) SWAMP OPHELIA	9
	_	_	-		-	58	58	59	19	NINE INCH NAILS ● THE DOWNWARD SPIRAL NOTHINGTHY - HTERSCOPE 92346/46 (10.98/16 98)	2
(5)	6	6	31	DOC 24528GEFFEN (10 98/15 98)	4	59	60	62	25	ALICE IN CHAINS ▲ COLUMBIA S7628* 17.98 EQ 11 960 JAR OF FLIES (EP)	1
6	4	4	6	WARREN G VIOLATORIRAL 52335 VIOLAND (10 98/15 98) REGULATEG. FUNK ERA	2	60	57	57	12	LIVE RADIOACTINE 10997*MCA (10 99)15 98) THROWING COPPER	38
-				* * * GREATEST GAINER * * *		61	59	51	43	NIRVANA ▲¹ DGC 24607+GEFFEN (10 98/16 98) IN UTERO	1
	34	_	2	SOUNDTRACK EPIC SOUNDTRAK 66329/EPIC (15 98 EQ24 98) FORREST GUMP	7	62	65	72	5	DAVID BALL WATHER BROS, 46562 (9.98/15 98) THINKIN' PROBLEM	62
(8)	9	10	19	SOUNDGARDEN ▲ A4M 0198* (10 98/16 98) SUPERUNKNOWN	1	63	56	53	10	TRAVIS TRITT ● WARNER BROS. 45603 (10 98/15 98) TEN FEET TALL & BULLETPROOF	20
9	7	5	17	TIM MCGRAW ▲* CURS 77659 (9 St 13 96) NOT A MOMENT TOO SOON	1	(64)	71	94	43	MELISSA ETHERIDGE ● ISLAND 849660 (10 9915 98) YES I AM	16
10	5	7	3	ALAN JACKSON ARETA 18799 (10.98/15.96) WHO I AM	5	65	62	61	38	TEVIN CAMPBELL ▲ CWEST 45388/WARNER BROS (10 96/16 98) I'M READY	18
11	8	9	14	ALL-4-ONE ▲ BUTZZ-ATLANTIC 82588/AG (10 98/15 98) ALL-4-ONE	7	66	63	60	- 6	PATTI LABELLE MCA 10870 (10 96/15 98) GEMS	48
12	12	19	18	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲* CHANT	3	67	54	68	34	AARON HALL ● SILAS 108109MCA 19 98/15 980 THE TRUTH	47
13)	13	17	36	CANDLEBOX ▲ MAYERICK/SIRE 45313/MARKER BROS (0 98/15 98) CANDLEBOX	13	68	NE	NÞ	1	ALICE COOPER THE LAST TEMPTATION OF ALICE COOPER	68
14	10	8	3	KEITH SWEAT ELEKTRA 61500 (10 98/16 98) GET UP ON IT	8	69	69	81	3	TONY BENNETT COLUMNA 66214 (1000 E016 981 MTV UNPLUGGED	69
15	11	14	3	OA BRAT SO SO DEFICHADS 66164*COLUMBIA 19.58 EQ15 580 FUNKDAFIED	11	70	77	76	16	SOUNDTRACK MEDICINEGRANT 24532/WARNER BROS 19 98/15 981 DAZED AND CONFUSED	70
16	15	21	14	COLLECTIVE SOUL . HINTS, ALLEGATIONS & THINGS LEFT UNSAID	15	71	70	73	135	PEARL JAM & EPIC 47857 (10 98 EQ16 98) IIII TEN	2
17	14	11	17	SOUNDTRACK ▲ CENTH ROWINTERSCOPE 92359/AG (10 96/16 98) ABOVE THE RIM	2	-	-	-	-		-
(18)	20	12	3	HOUSE OF PAIN TOWNY BOY (089* (1) 98/15 98) SAME AS IT EVER WAS	12	72	66	64	35	MCA 10813 1(0 9817 981	5
19	27	33	23	GREEN DAY & STORY ASSOCIATION STORY SECTION OF THE DOOR IS NOT THE SECTION OF THE SECTION OF THE SECTION OF THE SECTION OF THE SECTION OF THE SECTION OF THE SECTION OF THE SECTION OF THE SECTION OF THE SECTION OF THE SEC	19	73	68	65	39	PEARL JAM ▲* EPIC 53136* (10 50 EQ16 59) VS.	1
10	-		1.0	* * * PACESETTER * * *		74	61	55	9	SOUNDTRACK ATLANTIC 82595/4G (10 98/36 98) MAVERICK	35
20	32	36	9	* * * PACESETTER * * * OFFSPRING SPITAPH 86432* 08 9814 981 889 SMASH	20	75	76	69	4	BLACKSTREET INTERSCOPE 92351/MG (10 99/15 910) BLACKSTREET	69
21	21	23	8	AALIYAH BLACKGROUND 41533YUNG IN BRUTS SHE AGE AIN'T NOTHING BUT A NUMBER	18	76	86	79	22	SARAH MCLACHLAN NETTWERK 1972SARISTA 19 98:15 99: 188 FUMBLING TOWARDS ECSTASY	50
22	18	15	7	BEASTIE BOYS CAPTIL 28599* 10 9815 98 AGE AIN I NOTHING BUT A NUMBER BEASTIE BOYS CAPTIL 28599* 10 9815 980 ILL COMMUNICATION	18	n	72	67	141	NIRVANA ▲* DGC 24425*/GEFFEN (9 9813 98 NEVERMINO	1
23	19	20	53	TONI BRAXTON ▲* LUTACE 26007/WHISTA (9 96/15 98) TONI BRAXTON	1	78	75	74	87	SOUNDTRACK ▲** ARISTA 19699* (10 96/15 98) THE BODYGUARD	1
24	ME		1	HARRY CONNICK, JR. COLUMBIA 64376 (10 98 EQ/16 98) SHE	24	79	79	77	82	STONE TEMPLE PILOTS & 'ATLANTIC 82418/4G (9:98/15:99) IIII CORE	3
25	16	13	16	SOUNDTRACK A INTERSCOPERIENTATIC ROS 1946 110 98/16 980 THE CROW	1	80	67	58	4	HELMET INTERSCOPE SCHOLING 19 98/15 981 BETTY	45
26	30	29	23	SOUNDTRACK & INTERSCONDINUANTE BESTSMENT TIES 981 6-981 THE CROW SOUNDTRACK & RCA 66354 (10 96/16-98) REALITY BITES	13	81	81	83	153	METALLICA ▲ ' ELEXTRA 61113*110 98/15 981 METALLICA	1
27	23	22	15	PINK FLOYD A* COLUMNA 64200* (10 98 EQ 16 98) THE DIVISION BELL.	13	82	74	75	87	KENNY G A* ARSTA 18646 (10 96/15 98) BREATHLESS	2
28	22	18	4	JOHN MELLENCAMP MERCURY 522428 (10 98 EQ.16 98) OANCE NAKEO	13	83	82	84	46	GARTH BROOKS ▲* LIBERTY 80857 (10 96/16 98) IN PIECES	1
29	24	26	7	SEAL ZTTERE 45415/WARRER BROS (10.98/15.98) SEAL	20	84	84	85	73	BROOKS & DUNN ▲" ARISTA 18716 (10 98/15 96) HARD WORKIN' MAN	9
30	17	16	6	VINCE GILL MCA 11047 (10 98/15 98) WHEN LOVE FINDS YOU	6	85	80	92	93	ALAN JACKSON A ¹ ARISTA (2011) (10.98/15.98) A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	13
	31		_		H	86	78	70	44	MEAT LOAF A"	1
31	28	32	51	AEROSMITH & GEFFEN 24455 (10 98/16 98) GET A GRIP SMASHING PLIMPKINS & VARGON MODEZ IN 98/15 689 SIAMESE DREAM	10	87	87	R2	22	ACA (0699 (10 50) 5 50) SIX ACROSON III (10 90) 5 90 888 PAINTED DESERT SERENADE	69
32	26	24	20	SMASHING PUMPKINS A* VIRSIN 80267 (9 99/15 98) STAMESE DREAM YANNI A PRINSTE MUSIC 82116 (10 99/15 98) LIVE AT THE ACROPOLIS	5	88	85	71	9	ERASURE MUTE 61633-ELEKTRA (10.98/15 98) I SAY, I SAY, I SAY	18
34	29	28	46	MARIAH CAREY A* COLUMBIA 53205* (10 98 EQ/16 90 MUSIC BOX	1	89	83	80	18	MEAT PUPPETS LONGON SZEMBATSLAND (9 90/13 90) TOO HIGH TO DIE	62
35	25	25	36	R. KELLY A* Jan. 41527-10-98/15-989 12 PLAY	2	50	90	78	9	JULIO IGLESIAS COLUMNA STAN IIO 98 FOTA 698 CRAZY	30
36	33	34	25	JOHN MICHAEL MONTGOMERY & ATUMPIC 82559AG (10 9615 98) KICKIN' IT UP	1	91	73	95	4	SAMMY KERSHAW MERCURY 522125 (10.98/15.98) FEELIN' GOOD TRAIN	73
37	35	31	8	JON SECADA SEK 20272/SEM 110 98/26 980 HEART, SOUL & A VOICE	21				3	TAKE 6 REPRISE 4540/WWW.REDBY 522125 (10.98/15.98) FEELIN GOOD TROUN TAKE 6 REPRISE 4540/WWW.REDBY 522125 (10.98/15.98) JOIN THE BANO	
37	39	35	8	JIMMY BUFFETT MAGGARDAVILE LIGALANCA (10 SRITE SRITE) FRUITCAKES	5	92	89	86 101	24	TORI AMOS ATLANTIC 8256746 (10 99/15 98) TORI AMOS ATLANTIC 8256746 (10 99/15 98) UNDER THE PINK	86
39	37	37	36	CELINE DION ▲' 550 MUSIC 57555EPIC (1098 EQ16 98) THE COLOUR OF MY LOVE	4	94	96	93	19	THE MAVERICKS MCA 10961 19 99/15 99/18 WHAT A CRYING SHAME	93
40	49	54	3	BIG MIKE RAPALOT \$3907PP007ITY (9 98/15 98) SOMETHIN' SERIOUS	40	95	94	100	36	BRYAN ADAMS & ALMOST (10 98/16 98) SO FAR SO GOOD	6
41	36	30	6	BOSTON MCA (10973* (10 98/16 98) WALK ON	-	96	97	98	107	MARY CHAPIN CARPENTER & COLUMBIA 48881 110 SO EQ15 SO: COME ON COME ON	31
	38	39	12		2	97	99	87	12	FRENTE! MAMMOTHATIANTIC 92390AG 19 9615 961 MM ARVIN THE ALBUM	75
42	42	41	12	REBA MCENTIRE ▲ MCA 10994 (10 98/15 98) READ MY MIND OUTKAST ● LMACE 26010*MRSTA 99 98/15 98) SOUTHERNPLAYALISTICADILLACMUZIK	20	98	102	96	56	SOUNOTRACK & EPIC SCUNDINAL STRANGE (10.98 EQ16 98) SLEEPLESS IN SEATTLE	13
(44)	47	48	17	BONNIE RAITT & CAPITOL BLAZZ (10 98/16 98) LONGING IN THEIR HEARTS	1	99	98	104	48	BABYFACE A LIPIC SUSSESSIONS FOR EACH SED FOR THE COOL IN YOU	16
45	43	48	8	HEAVY D & THE BOYZ UPTOWN 10999-MOA19-99/15 360 NUTTIN' BUT LOVE	1	100	104	97	17	PANTERA ● DISTRICT 920021/05 (10.98/15.98) FAR BEYOND DRIVEN	16
46	44	43	61	JANET JACKSON A* vinous erecs (10 98/16 98) JANET,	1			_			-
47	41	45	23	ENIGMA A CHARSMA 39236/1901/(10 9816 98) THE CROSS OF CHANGES	9	101	107	106	23	NEAL MCCOY ATUACIC \$255840 (10 98/15 98) NO OOUBT ABOUT IT SOUTH CENTRAL CARTEL	84
48	45	44	7	VARIOUS ARTISTS 10MM 807 (1997 (1997) 981 MTV PARTY TO GO, VOLUME 5	36	102	91	91	10	GWK/CHAOS 572941COLUMBIA (10 98 EQ/15 98) N GATZ WE TRUSS	32
49	54	56	66	GIN BLOSSOMS A ALM 54039 79 99/13 99/1399	30	103	114	130	10	KENNY LOGGINS SONY WONDER 57674-COLUMBIA (9.98 EQ:3.98) RETURN TO POOH CORNER	103
50	46	40	5	SPIN DOCTORS ENG 52907* 11:98 EQ16 98: TURN IT UPSIDE DOWN	28	104	106	107	179	ENIGMA ▲* CHARISMA 86224/ARSW (9 99/11 90) MCMXC A.D.	6
**	_	$\overline{}$	_		_	105	101	103	10	LORRIE MORGAN 814A 66379 (9 99/15 980 WAR PAINT	45
(51)	55	63	8	TOAD THE WET SPROCKET COLUMBIA 57744 (10 98 EQ/15 98) DULCINEA	34	106	135	129	49	BILLY JOEL A* COLUMBIA 53003 (20.98 EQ.() 98) RIVER OF DREAMS	4
52	40	52	5	SOUNDTRACK CAST THE LION KING SING-ALONG (EP)	40	107	52	49	20	HAMMER ● GUANTREPRISE 24545-WARNER GROS (10 96/36 96) THE FUNKY HEADHUNTER	12
	_		_		_	1.54	-	_	_		_

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Ш	O	X	ITC. 200. CONTINUED FOR WEEK B	ENDING	JULY:	30, 19	94			
WEEK	2 WKS	WKS ON CHART	ARTIST LIBIL & NAME COST/FIR/TIMG LAREL (SURGESTED LIST PRICE OF EQUIPMLENT FOR CASSLYTECT)	PEAK POSITION	THIS	UST	2 WKS AGD	WWS ON CHARF	ARTIST LVBQ, a NUMBER/DISFRIBUTING LABEL GUIGGESTED LIST PRICE OR EQUINALENT FOR CASSETTECTS.	PEAK
105	96	30	JODECI & UTTOWN 10915/MCA (10 96/15 98) DIARY OF A MAD BAND	3	155	158	145	218	VAN MORRISON ▲ THE BEST OF VAN MORRISON	41
100	89	20	VARIOUS ARTISTS ▲ NO. 10965 (10 98/16 99) RHYTHM COUNTRY & BLUES	12	1	186	153	3	NORMAN BROWN MOUZZ STORD MOTORN 19 98/23 98/ AFTER THE STORM	140
131	180	3	69 BOYZ WP-IT 6901 1959/15-911 MINETEEN NINETY QUAD	110		_	_	32		39
111	111	23	ZHANE ● ILLIDAN 6369M010WN (9.98/15.96) PRONOUNCED JAH-NAY	37		-		1	BONE THUGS N HARMONY COSEDIA ON AN COME UP	158
112	108	10	HUEY LEWIS & THE NEWS FOUR CHORDS & SEVERAL YEARS AGO	55				1	RUTHLESS 55261/IELATMITY (7 98/12 98) TS	
NEV	41	1	ABOVE THE LAW RUTHLESS 5924*/VELATIMITY 19 98/16 580 UNCLE SAM'S CURSE	110	- Table - Tabl			-		12
115	122	96	QUEEN A HOLLYWOOD 61265/ELEXTIA (10 59/16 98) GREATEST HITS	12				_		5
126	159	28	SOUNDTRACK ▲ EPIC SOUNDTRINK 5762-(EPIC (10.9)) EQ (6.98) PHILADELPHIA	12	210					13
125	109	6	STEVIE NICKS MODERN 92216/40 (10.96/16.96) STREET ANGEL	45	162	_		-	K7 Towner Boy 1071 (10 98/15/98) SWING BATTA SWING	96
NEW	4	1	L7 SLASH REPRISE 45624*/NARHER BROS (10 98/15 98) ER HUNGRY FOR STINK	117	163	174	176	64		72
109	120	24	BLACKHAWK ARISTA 18708 (9-98/15-98) BLACKHAWK	98	(164)	188	181	34	ADAM SANDLER WARKER BROS. 45393 19 98/15 98/ ggs THEY'RE ALL GONNA LAUGH AT YOU	131
95	86	3	NICE & SMOOTH RAL 52336/ASLAND (9.96/15.98) JEWEL OF THE NILE	66	165	152	139	6	MC BREED WRAP 813330H BAY (9 96 17 96 FUNKAFIED	106
110	105	35	MICHAEL BOLTON ▲* COLUMBIA 53567 (20 88/16 98) THE ONE THING	3	166	124	112	12	PAM TILLIS ARISTA 18758 (9.98/15 96) SWEETHEART'S OANCE	51
118	110	21	ARETHA FRANKLIN ARISTA 18722 (10.58) 16.98) GREATEST HITS 1980 - 1994	85	167	145	125	14	ROLLINS BAND IMAGO 21034* 19 98/15 980 WEIGHT	33
120	115	55	THE CRANBERRIES A EVERYBODY ELSE IS DOING IT. SO WHY CAN'T WE?	18	168	164	162	6	DAVID SANBORN ELEXTRA 61620 (10 98/16 98) HEARSAY	116
157	_		BDAND STATSECTIONS EASTERN THE	123	169	178	178	89	SADE ▲* 670 53178 (10 98 601 6.98) LOVE OELUXE	3
-	117				170	175	170	28	SOUNDTRACK ● VIRGIN 88274 (30 98/15 98) THE PIANO	41
			ORIGINAL LONDON CAST A		171	141	143	16	JOHN BERRY LIEERTY 60472 (9 96/3 96) 330 JOHN BERRY	85
			POLYDON 831565*15LAND (10 98 EQ/16 98)	-	(172)	196	175	7	EL DEBARGE REPRISE 45375 (10 98/15 98) HEART, MINO & SOUL	137
					173	144	132	44	PATTY LOVELESS ● CPIC 53236 19 98 CQ 15 981 Q ONLY WHAT I FEEL	63
		-			174	160	156	55	TOOL ● 200 11052 (9 98/15 98/ 00 00 00 00 00 00 00 00 00 00 00 00 00	50
		-		-	175	161	141	30	US3 ● BLUE NOTE BOBBLYCAPROL 19 99/15 99/ ■ HANO ON THE TORCH	31
-	-			-	176	184	177	67	THE JERKY BOYS ● SELECT 61495*NG (10.99/18.90) THE JERKY BOYS	80
				_	177	150	119	5	ANT BANKS JIVE 41534 19 98/15 98/ THE BIG BADASS	80
	_				178	162	140	8	AL JARREAU REPRISE 45422/WARNER BROS. (10 98/15.96) TENDERNESS	114
-	_	-			179	180	187	18	JOHN ANDERSON ● 8NA 68232 (9 98/15 98) SOLIO GROUND	75
					180	182	182	99	ERIC CLAPTON ▲ DUDGEPRISE 45024*/WHITER BROS. (30 99/15 98) UNPLUGGEO	1
		***			181	163	148	10	SWV ROA 66401* (7 98.11 98) THE REMIXES (EP)	92
		-			(182)	NEV	W Þ	1	LUKE LURE 6996* (9.98)14 980 FREAK FOR LIFE 6996	182
					183	177	168	6	TRACY BYRD MCA 10991 (10 98/15 98) NO ORDINARY MAN	130
			DECK COLUMN STATE OF THE STATE	10	194	183	173	100	JON SECADA & SEK-98845/DM I LO 98/15-98/1009 JON SECADA	15
121	121	42	DEDA MCENTINE A MEN 10000 DE ONTE DE CONTROL MITE MONTHE TANO	6						
121	131	42	REBA MCENTIRE & MCA 19906 (19 99/15 99) GREATEST HITS VOLUME TWO VARIOUS ARTISTS OF COMMISSION (19 99/15 99) DCC DARRITIES VOLUME 1	5	(185)	NE	NÞ	1	THE CHOIR OF VIENNA SPECIAL MUSIC 1180/ESSEX IS 98H 981 MYSTICAL CHANTS	185
142	-	2	VARIOUS ARTISTS DOC 29704/GEFFEN 17 98/9 98/ DGC RARITIES VOLUME 1	139	-	NEV 187	186	94	THE CHOIR OF VIENNA 5/2CH4 MUSIC 1180/ESSEX 13 58/4 980 MYSTICAL CHANTS ALICE IN CHAINS & COLUMBIA 52/475 120 98 50/15 980 CIRT	
142 93	154	2	VARIOUS ARTISTS DDC 297040EFFEN 17 989 989 DGC RARITIES VOLUME 1 NEIL DIAMOND COLUMBIA 66321 (15 96 (524 98) LIVE IN AMERICA	139 93	(185)		186	94	ALICE IN CHAINS & COLUMBIA 52475 110 58 E0/15 580 ORT VARIOUS ARTISTS & COLUMBIA 52475 110 58 E0/15 580	185
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I STILL BELIEVE IN YOU

BLACK SUNDAY THE CHRONIC

EXPERIMENTAL JET SET, TRASH AND NO STAR

BOOK, ISLAND RECORDS COMPILATION QUE FROM MARIANNE FAITHFULL (Continued from page 5)

album, "A Secret Life." The album co-written and produced by compos er-arranger Angelo Badalamenti (who wrote the score for director David Lynch's TV series "Twin Peaks" and wrote for Lynch's protegée, Ju-lee Cruise), will be Faithfull's first studio album since "Strange Weath-

Faithfull's book, co-authored by David Dalton, surveys the singer's roller-coaster career from her ris a pop luminary in '60s Swinging London through her contemporary artis-

tic efforts With witty, humorous detachment and in a voice as distinctive as her latter-day rasp, she sharply observes such figures as the Rolling Stones' Mick Jagger (with whom she had a long romantic liaison in the '60s). Keith Richards, and Brian Jones, the Beatles, and Bob Dylan. Anecdotes range from an account of tea with Princess Margaret of England to a

night on the town with Madonna. She also presents candid depictions of her stormy affair with Jagger, her three marriages and divorces, two suicide attempts, the suicide of her lover Howard Tose, and the lost years she spent in a fog due to alco-holism and heroin addiction.

Little Brown VP of sales and manketing Amy Rhodes compares Faith-full's autobiography to film producer Julia Phillips' best-selling memoir, "You'll Never Eat Lunch In This Town Again. Rhodes says, "It was the voice that

was behind the writing, and the outspoken, blunt take on all the episoder [Phillips] was describing that turned that into a very big book. [Likewise]. I think Marianne's account of the '60e is fabulous reading, whether or not you are a Marianne Faithfull fan. She captures an era. She is a distinct personality unto herself.

Rhodes says that Island aproached Fuithfull's editor Michael Pietsch, with the idea of setting up a book-record cross-promotion. At that stage, the label already had "A Secret Life" in the can.

Rhodes says, "They were plan to put out a brand-new record by Marianne . . . It made more sense for them to do a retrospective album and hope we'd have the success we were hoping to have, and then come back strong with a new CD in the spring.

She adds that the idea of cross-pro-moting the "Faithfull" book and album was natural. "We both have the same large customers these days, so that we can have any numb events at Tower combo stores. [Musicland's book-music-video combo outlets] Media Play, Borders, and Barnes & Noble . . . It is the wave of the future. It's kind of astounding what the combination of product can do, in terms of impact." The "Faithfull" album was com

piled by Island CEO Chris Blackwell and "was conceived as a companion piece" to the book, according to Is-land senior VP of marketing Matt Stringer.

The album includes five tracks from Faithfull's caustic 1979 comeback album, "Broken English"; one cut spiece from the 1986 film sound-track "Trouble In Mind," the 1990 live album "Blazing Away," and
"Strange Weather"; and the original
1964 version of Faithfull's biggest hit, the Jagger-Richards composition "As Tears Go By.

Two unreleased songs cut this year also are included: "Ghost Dance." a cover of a Patti Smith song recorded for a still-unreleased Irish AIDS ben-efit album, and "She," from "A Se-cret Life."

Every effort bas been made to have the book and album packages conform, Stringer says, "Creatively, the design of the nackage is relatively identical [to the book], using the same Bruce Weber photograph, us-ing the same title, 'Faithfull.' We even contracted David Dalton, the writer, to do the liner notes for the

CD package." Stringer adds, "At retail, there'll be key promotions at some of these media superstores . . . There are programs that will be set up market-to-market and regionally for dollar-off coupon incentives: If you purchase the book, a dollar off on the record, and vice versa. We're racking the two products together-there are

custom displays so that both titles can be featured. A bookmark pitching the "Faith-full" album will be inserted in the book prior to shipment, while a CD in-sert and an additional cassette J-card

panel will plug the book to record huvers "All of the advertising generated both from the book company and the record company features both titles,"

Stringer says. entral to the campaign will be a 11-city, 22-day U.S. promotional tour by Faithfull that kicks off Sept. 7. ops will include New York, Boston, Chicago, Minneapolis, Seattle, Los Angeles, Denver, Dallas, Nashville, San Francisco, and Washington, D.C. Most will incorporate readings or book signings at large combo stores, although conventional bookstores such as Book Soup in L.A. also will be

Stringer says, "These markets were identified based on the media opportunities that exist in themmarkets with strong commercial alternative radio, markets with strong morning television programs, markets with high indices of book purchasing, based on what Little, Brown

From a more straightforward music-promotion angle, Stringer says that while no new videos will be produced for the album, "many of the tracks on the album do have companion videos, and those are being sequenced for video reels that will ship to local and regional video program ming, and also to a lot of the retail lo-

Publicity in several tony non-music

outlets will be key: Already set are a Vanity Fair profile, interviews in Mir-abella and Details, and sessions on National Public Radio's "Fresh Air" and cable TV's "America's Talking.

"The feature stuff is where I think it's going to take off," Rhodes says. They are very sexy outlets. Vanity Fair and Mirabella are really going to

the core [reader]." Stringer says he believes that the "Faithfull" compilation should prove an ideal curtain-raiser for "A Secret Life'

"Certainly, on the record, she gives people a taste of what's to come ... That will put us in a position to set up well for a new record, prepare for commercial touring, and some additional things that we would like to do with a brand-new record release of all-new material"

FOOI READY TO BE MAIN ATTRACTION

(Continued from page 10)

plore personal issues with a grown-up and feminist perspective. 'She attracts a more mature au dience; the twenty-and thirtysomethings," says Rob Dickins, chairman of Warner Music U.K. People who like her work are people who appreciate songs. People who grew up with Joni Mitchell had been starved of that kind of quality of music and lyries until Eddi came along. Eddi's lyrics are wonderful, so I think the people who listen to her are people who want something more from a song than just the sound of it."

The first single from the new album, "Patience Of Angels, peaked at No. 33 last month on the U.K. singles chart. That didn't match Reader's previous success with Fairground Attraction, which hit No. 1 with "Perfect" and No. 7 with the follow-up "Find My Love" both in 1988

'I'm fine with all that," she "Fairground Attraction is what I'm known for, so it's not fair for me to just dismiss it." Reader says she does not feel weighed down by her success with F ground Attraction, and offers a forward-looking attitude. "I'm trying to develop my own style. This album is as far as I've got."
So what is that style? "Expres-

sive and emotive. I've always liked the traditional type of storytelling singers-Edith Piaf, Jacques Brel, or Patsy Cline. I suppose it's my folk heritage. Reader says it is folk's narra-

tive, lyrical style that particularly attracts her. "We've got a song on the album, 'The Blacksmith,' that's from the 15th or 16th century. It told a story when it was written, and it still tells a story now. It travels down the years; I'm very attracted to that

Reader maintains close ties to her native Scotland, "Because she's from bere, the album will sell." says Christine Boyle, assistant manager of the Our Price record outlet in Glasgow's Saucie hall Center. "She does quite a lot of things up in Scotland. For example, Reader recently hosted a BBC 2 television series on Scottish music

And Reader already has won fans abroad, as well. Douglas Kean of Interface Management in London, who represents Reader, notes that even before the album's

U.S. release, it has gained airplay as an import on KCRW Los Angeles from MD/program host Chris

KCRW, which always has a large number of imports in rota-tion, is airing eight of the 12 tracks "Eddi Reader," making the album No. 5 on the station's playlist. Reader's previous effort, mama," also was "a big hit for KCRW listeners," Douridas says. "That was among the top-played records in 1992." So far. Douridas says, the listen-

er responae to Reader's new album has been "amazing, overwhelm-Douridas became aware of the

project early on. When the album as being recorded in Southern California, he was invited to sit in on the sessions, then became so ex-

cited about the music that he invited Reader and her entire band to perform the songs live in the KCRW studios.

The station is hoping to put one of the tracks from that on-air performance-"Kite Flyer's Hill which didn't make it onto the album-on the next installment of its annual "Rare On Air" compilation CDs. KCRW staffers are awaiting permission from the la-bel, and hope to use the song as the lead track on their February 1995 CD.

In addition, Reader already has a fan base in Australia and Japan, where Fairground Attraction sold more than it did in the U.K., notes Kean. On a promotional blitz for the new album, Reader is due to arrive in Australia Sept. 5, Japan Sept. 15, and Los Angeles Sept. 25

for a showcase trip that also will bring her to New York. She has signed with the William Morris Agency to represent her for bookings in the U.S.

"It is virgin territory for her in America," says Kean. "But she's a supreme talent. She has an incredible voice; you can't define it, you can't analyze it.' For Rob Dickins at Warner U.K.,

Reader reasserts the talent of the British singer/songwriter, "It amuses me that we keep being told how brilliant all these other singers are from around the world, as if we didn't have any." he says. "Eddi's going to change a few of those percentions.

Assistance in preparing this story was provided by Phyllis Stark in

upper slots of Billboard's singles or

tail exposure or media attention

im charts to gain any type of re-

INDIES VIE FOR NICHES IN BURGEONING ASIAN MARKET ontinued from page 128)

ority must be on continuing to develop local repertoire-which, after sil, comprises 60%-70% of the region's total pre-recorded music busi well as maximizing sales for their su-perstar releases. "It's almost naive to expect the majors to be interested in the edges, so to speak."

Pielak Chang, managing director of Chiang Huat/Around The World Music-itself a Singapore/American joint venture-observes, "If the type of repertoire which we handle were to be given to the majors, it would get lost

In addition to the Narada line, which it has represented for five years, Chiang Huat handles U.S. laels such as Higher Octave Music, peis such as righer Octave Music, Positive Music Records, and Brain-child Records. "New-age music does well in Singapore and Taiwan," says Chang, "and is up-and-coming in Malaysis and Thailand." Compilations are one way of marketing this reper-toire, he adds, with a too-selling release selling about 15,000 units.

WE CAME TO DANCE As in other world markets, dance

nusic is attracting the attention of Asian indies, although the genre does not sell throughout the region. One of the year's success stories has been "Mega Dance 2," a compilation originated by Singapore-based Valentine Music Productions, yet another of Southeast Asia's active indepen-

The 14-track album, including tracks from labels in Italy and Germany, has sold more than 1 million es in Thailand since last summer (Billboard, April 9). Valentine released "Mega Dance 2" via ONPA International Marketing, an audio- and videotape manufacturer with which

Valentine has a Thai joint venture. With these and other moves, Asia's independents are developing market niches to broaden their base and strengthen consistent sales. This is in contrast to the past, when Anglo-American repertoire had to reach the

"The independents will gradually eat into the majors' market share here says Form Private's Tan. "A lot of record companies and producers outside Asia will realize that they don't need to go for worldwide deals with the multinationals-and they will start to consider other options in this part of the world."

ed by Mike Levin in Hong Kong and Steve McClure in Tokyo.

JVC, Oh Boy!, and RAS on a re-

RYKODISC ACQUIRES REST OF REP (Continued from page 12)

apolis to a new 60,000-square-foot facility in Bloomington, Minn. Simonds says the additional funding will make REP more ag-gressive. "It will mean that we will really go out knocking on doors seeking new business," he says. "We have turned away a lot over the last six months because we couldn't handle dealing with the additional growth.'

REP distributes approximately 20 labels, including Antone's, CMP, Frontier, Integrity, New Albion, and New World, and represents other labels such as Alligator, Green Linnet, Higher Octave, Assistance in this story provid-

gional basis. In addition, REP has begun to distribute some major-label releases through the indie pipeline. Earlier this year, REP distributed Geffen releases by that dog. and Pat Metheny. Later this year, it will distribute two new imprints from Rick Rubin's American Recordings: Infinite Zero, a reissue imprint headed by Rubin and singer Henry Rollins; and Onion, which is headed by former Matador staff

er Johan Kugelberg and special-

izes in alternative acts.

A&M. MYRRH RUILD AMY GRANT'S 'HOUSE OF LOVE' ON SOLIO GROUND (Continued from page 5)

success Grant achieved in April 1991, when she scored her first maior secular hit with "Baby Baby which peaked at No. 1 on Billboard's Hot 100 Singles chart.

"'Baby Baby' changed a lot for a lot of people, and showed that not ev-ery contemporary Christian song has to look and sound and taste the same," says Grant's manager, Mike

The tweek was one of five singles released from the multiplatinum al-"Heart In Motion." which hirm reached No. 10 during a 52-week run on The Billboard 200. The title has sold more than 3.6 million units to date, according to SoundScan. Its tremendous success provided a

boon to Grant when she began seek ing songs for her follow-up release "House Of Love," produced by Mi-chael Omartian and Keith Thomas "It seemed like people were knock-ing our door down," Grant says. The

singer/songwriter contributed to seven of the 11 songs, including a duet on the title track with country superstar Vince Gill. "I asked Vince because he could hit the high notes Grant says. Regardless of her reasoning, the

duet with Gill was a wise marketing notes Ken Benson, PD at top RZ Portland, Ore. "There is a 40 KKRZ Portland, Ore. lot of enthusiasm for this new release," he says, "It will be a big comeback for her. We're particularly excited about the dust

For his part, Gill says he agreed to ng on the album's title track, scheduled to be the second single, without even hearing the song. "I just love " he says.

A&M is banking on the fact that international audiences will love Grant as well, as the label embarks on its first comprehensive campaign to break her into the pop market over-

"Amy is the kind of artist who has proven [she can] build a strong and loyal following in the U.S., and we be-

MC EIHT OISCLAIMER (Continued from page 12)

ditional stickering

The rapper compares his situation to the controversy that erupted over "Cop Killer" in 1992. That song, by rapper Ice-T's hard rock band Body Count, ignited widespread protests by police organizations and government officials, including then-Presi-dent George Bush and Vice President Dan Quayle

Eiht says, "It's a double standard. If you gonna be behind your artist, why be afraid about what's goin' on with the album? [Epic parent] Sony always wanna keep they hands clean. They don't wanna get they hands

Epic Street presumably is attempting to indemnify itself against any legal action that might arise as a consequence of the album's release.

Such action is not without prec dent: In August 1992, the family of a slain Texas state trooper sued Time Warner Inc. and Interscope Records, claiming that a track on rapper 2Pac's album "2Pacalypse N sparked the murder (Billboard, Sept. 19, 1992). That civil case remains u heard, but a jury in the criminal trial last year rejected the confessed killer's defense that rap music made him commit the murder and sentenced him to death (Billboard, July 24,

lieve that audience exists around the world." says Celia Hirschman, director of product development at A&M.

A&M has scheduled a promotional tour of Europe and Asia, beginning

with the album release and running through December, Grant is scheduled to visit press, radio, video, and retail outlets in various foreign markets, with a few key dates reserved for U.S. appearances on such pro-grams as "Good Morning America," "Entertainment Tonight," and "The Late Show With David Letterman.

A&M is compensating for the time following the release of "House Of Love" by scheduling an intense prerelease promotion and marketing campaign. A nine-city personal appearance tour now is taking Grant to key ton 40 and AC radio and video outlets, as well as to retail outlets in Los Angeles, Boston, Dallas, and Washington, D.C., among other cit-

ios s. In the course of 30 days, Grant reeled three videos, including the debut cut, "Lucky One," directed by the A+R Group's Bronwen Hughes.
"House Of Love" directed by Portfolio Artists Network's Marcus Nisnel is slated for an October release You'll Be Mine." directed by Prons ganda Films' Nico Beyer, is scheduled to be the second single in the international markets.
The "Lucky One" video will debut

"Live With Regis And Kathie Lee" on Tuesday (26), in conjunction with the single's release to radio. The clin then will be serviced to main-

stream outlets such as VH-1. In addition, a recorded interview



will be distributed on CD to top 40 and AC radio programmers, begin-ning Aug. 10. A video press kit will go to TV news/entertainment organizations at the same time. Customized audio/video interviews also were taped for distribution to European broadcasters

IN STORE CAMPAIGN

A multi-tiered, in-store merchandising campaign begins prior to the al-bum's August release, and re-ignites in October during the holiday season Mark Ballard, a major-label buyer at Chataworth Calif-based Tempo/ Parific Coast One Ston, predicts that "House Of Love" will do well with his customers in light of the groundwork laid by "Heart In Motion

"She's gained enough secular fans to create a solid base for a new album," says Ballard. "The prospects are good, and if we're selling it, it's

ed over. A third thrust at retail will come when A&M launches Grant's U.S. tour in mid-January, which will take the artist to arenas in at least 40 cit-

ies. A shed tour is planned for June

In the contemporary Christian marketolace. Myrrh is concentrating its efforts on getting longtime Grant fans excited about the new title. Myrrh joined forces with A&M in 1985, and Grant has since signed sep arate, but cooperative, deals with both labels to maximize her coverage in both markets

We knew Amy deserved a platform that was larger than what we could provide [in 1985]," says Loren Balman, senior VP of artist and creative development at Word Records. Myrrh's parent company, "And we've had a very good relationship with A&M over the years. The synergy has been excelle

The "House Of Love" release will bear the A&M logo in secular mar kets and the Myrrh logo in the Chris tian marketplace. For the first time, the product bears an identical stock number in the secular and Christian retail realm. The move is timed to canitalize on SoundScan's plan to expand its coverage into the contemporary Christian retail community in

August. It's better for everybody to have a single stock number," says A&M president/CEO Al Cafaro, "It's great or Amy, for SoundScan, for the retailers, and for subsequent Christian artists.

Myrrh's merchandising campaign begins with the distribution to retailers of its first electronic press kit. through which sales personnel will learn the details of Grant's history and the making of the new album. The in-store campaign features traditional point-of-purchase materials that tie in a "VIP" sweenstakes offering winners a chance to travel to a Grant concert. The sweepstakes is tagged in all the label's radio, print. and TV advertising, says Balman, and retail clerks will wear buttons

touting the contest. Myrrh's radio campaign targets different tracks, which Balman describes as "more inspirational" than the singles released by A&M. As sec-ular outlets receive "Lucky One," contemporary Christian radio outlets will be serviced with "Children Of The World," which Grant performed at the April Dove Awards ceremony. "Our stations will have access to 'Lucky One,' but the market is differ-

ent enough that we expect 'Children Of The World' to be a very large sin-gle for us," says Word's Balman. It's likely that Myrrh's team will follow up the single release with another inirational track, "Love Has A Hold On Me." he says. Naither track has a videoclin how.

ever, so Myrrh will service the clips "Lucky One" and "House Of Love to such contemporary Christian video outlets as CCM-TV and Z Music Both outlets nlan to run video specials and interview segments with Grant as well, says Balman. At the same time, an audio special,

recorded with leading conte Christian radio personality John Riv-ers, is timed to hit more than 500 contemporary Christian outlets with the August release of "Children Of The

In September, A&M will release a longform video, "Building The House Of Love.

CALM FOLLOWS WARNER MUSIC GROUP STORM (Continued from page 9)

structure, and the financials. After I've had an opportunity to run Elektra myself, then I'll appoint somebody Rhone says Elektra and EastWest will "co-exist side by side indepen dently dently." No layoffs are planned at the labels. "There are no staff changes," she maintains

Commenting on the direction for both Elektra and EastWest, she says. "My mandate is to keep the artistic nersonalities that have been estab lished at the labels. They're two labels with very distinct personalities. I think they complement each other in their diversity. The strength of combining them will be in the diversity of music. They fill different niches. Together, they represent every musical genre with quality artists."

LEADER AND MENTOR

The promotion of Rhone, who has been with Warner Music since 1980, is assumed to have been orchestrated by Morris, who wanted ber to take over the reins at Elektra. Rhone says of Morris, "He has been a tremendous leader and mentor for me. I have respect for Doug as a record man with great musical taste, and as a leader with instincts for talented evecutives

Rhone, a 42-year-old New York na-

tive, took her first job in the music siness as a secretary for Art Kass at Buddah Records in 1974. In 1980 she joined Elektra as Northeast re gional promotion manager/special markets and became director of marketing/special markets in 1983. She moved to Atlantic Records in 1985, and in 1988 became senior VP at the label. In 1990, she was named CEO/

BY DON JEFFREY

NEW YORK-Warner Music Group, citing improvements in international music operations, reports that second-quarter sales rose 8.7%, to \$822 million from \$756 million a year ago.

Operating profit for Time Warner's recorded music and music publishing units jumped 10%, to \$150 million from \$136 million. over the same period. The company says that "im-

proved operating results at Warner Music International were the principal contributor to the second quarter's growth." A spokeswoman says Latin America was strong in the quarter, and that Europe "seems to be bouncing back."
The biggest sellers for Warner

in the quarter were the sound-

track albums "The Crow" (Interscope) and "Above The Rim" (Interscope), and Stone Temple Pi-lots' "Purple" (Atlantic).

Warner Music Group reports that for the first six months of this year, revenues rose 5.1%, to \$1.63 billion from \$1.55 billion in 1993, but operating profit was es-sentially flat at \$297 million. The mpany says this is because cat alog sales were weak in the first uarter compared to the year before, when retailers were ordering catalog in larger quantities than usual because Warner was phasing out CDs packaged in

New York-based Time Warner eports that revenues from its filmed entertainment unitwhich includes Warner Home Video, Warner Bros. Pictures, and Warner Bros. Television-

longboxes.

Warner Music Group Reports 2nd Otr. Gains climbed 19.8%, to \$1.21 billion in the quarter from \$1.01 billion a year ago. Operating profit went up 4.9%, to \$150 million from \$143

million The film unit was heletered by the international home video success of "The Fugitive" and the U.S. sell-through video title "Ace Ventura: Pet Detective."

The company's cable TV opera-tions reported sluggish results in the quarter because of rate regulations ordered by Congress and the Federal Communications Commission. Cable revenues were flat at \$560 million; operating profit declined 5.2%, to \$256 million from \$270 million.

Time Warner's consolidated revenues rose 8.7% in the quarter. to \$3.73 billion from \$3.43 billion. The net loss parrowed to \$23 million from \$83 million Seasons O Castles," and Sista, "4 All

co-president of Atlantic's new im-"Far Beyond Driven," reached No. 1 on The Billboard 200. Other albums print, EastWest Records America. The next year she became chairman/ scheduled to come out on EastWest in CEO of Atco/EastWest when the two labels were combined. Atco was later dissolved, and Rhone was named chairman/CEO of EastWest.

One of her biggest creative success es has been the R&B group En Vogue which she signed at Atlantic and brought with her to EastWest. The heavy metal band Pantera is another successful group on the EastWest roster. Its recent album.

the next few months include Gerald Levert's "Groove On" in August and Dream Theater's "Awake" in October. arrent albums include "Encendedo by the Dambuilders and "Yaga" by Terror Fabulous. New releases fro En Vogue and AC/DC are planned for next year's first quarter. The upcoming release schedule for Elektra and affiliated labels is as fol-

lows: in August, Katell Keineg, "O

Anita Baker, "Rhythm Of Love"; in October, Pete Rock & C.L. Smooth, "The Main Ingredient," Brand Nubi an, "Word Is Bond," and Natalie Cole an untitled Christmas album. Elektra recently scored a top 10 al-bum by Keith Sweat's, "Get Up On

The Sistas Around The World": in Sep-

tember the soundtrack to the Ken

Burns PBS special "Baseball" and



by Geoff Mayfield

STILL KING OF THE JUNGLE: The Rolling Stones achieve the highest chart debut in the band's venerable career, rolling more than 153,000 units in first-week sales, but the mighty soundtrack from "The Lion King" still leads The Billboard 200 by a fat margin. Sales on the Walt Disney project increase by 15,000 units, a gain of a little more than 5%, which moves its new single-week tally to 311,000. That performance gives which moves in the single week any to oil you. That personness are the "King" more than a 2-to 1 margin over the Stones, and it appears the soundtrack's domination won't end any time soon. The movie, bolstered by a massive "see it again" television ad campaign, still looms large at the by a massive see a again servision at campaign, sun nomis large at the box office. Meanwhile, Elton John's single leads the Hot Adult Contem-porary chart for a fourth week, as it climbs to No. 5 on Hot 100 Singles,

LOUNGING: "Voodoo Lounge" is the Rolling Stones' first album since The Billboard 200 began using SoundScan data three years and two months ago. Its previous set, 1991's mostly live "Flashpoint," debuted in that year's April 20 issue at No. 39 and peaked at No. 16, before the conversion to SoundScan. In February 1993, frontman Mick Jagger instantly scored the highest position in his solo career as "Wandering Spirit" debut ed at No. 11 with first-week sales of almost 60,000 units. In its second week, a 36% decline pushed that title down to No. 20.

ROLLING AHEAD: With a pre-tour publicity push in play, the big question surrounding the Stones will be how "Lounge" fares in the weeks ahead. Rock albums that open with big numbers often see significant sales declines after the first week, but some by artists who appeal to older consumers, show steady staying power, a la Bonnie Raitt, whose 1931 title "Luck Of The Draw" spent 17 weeks in the top 10, and Eric Clapton, whose chart-topping "Unplugged" logged a whopping 38 weeks in the top 10. Stay tuned . . . In all but 13 of this year's 30 chart weeks, the Stones 10. Stay tuned ... In an out at of this year s of that "Stay tuned in 153,000-unit splash would have been big enough to grab No. 1 on The Bill-board 200. At the same time, "The Lion King" is just the fourth album in 1994 to top the 300,000-unit mark. Mariah Carey topped 500,000 units in the Jan. 8 issue, while Peari Jam exceeded 300,000 on that same chart. Pink Floyd sold some 465,000 pieces when "The Division Bell" rang in at No. 1 in the April 23 issue.

ANOTHER WINNING SOUNDTRACK: Forrest Gump's mother might have said that soundtracks are like a box of chocolates; you never know what you're gonna get until the movie hits the screen and the product hits the stores. In the case of "Forrest Gump," Epic Soundtrax has a winner on its hands. In the movie's second week in theaters, sales more than double, as a 56,000-unit gain represents a 170% sales increase. The soundtrack's one-week sum swells to more than 89,000 units. which hurls the sake a shewest sum were to more than a spoot and, which have the nostalgia-drenched album up 27 places, to No. 7. The "Gump" surge prevents that other hot soundtrack, "The Lion King," from being Greatest Gainer for a sixth consecutive week, which would have set a new record.

LOOKING BACK: Even with whopper numbers on "The Lion King" the Rolling Stones' big debut, this week's unit volume trails that of the comparable 1993 week (see Market Watch, below). That is a bit surpris ing, because each of this week's top 10 albums outsell the 10 that led The Billboard 200 a year ago. Part of the difference is revealed in Nos. 11-200. where 169 titles showed gains over the prior week last summer, compared to 92 on this week's chart

CHEAP CHANTS: Nine different chant albums have appeared on Billboard's classical charts this year, but until this week, only the hugely suc-cessful compilation by the Benedictine Monks of Santo Domingo de Si-los had reached The Billboard 200 (No. 12 this week, with 69,000 units). Now comes the low-priced "Mystical Chants" by the Choir of Vienna, from budget label Essex Entertainment, which enters the big chart at No. 185 with more than 6,000 units. It debuts at No. 1 on Top Off-Price Classi-

MARKET WATCH

A WEEK	4	Y NATIC	NAL	MUSIC	SALES	REPORT
		w	EEKLY (UNIT SALES		
12,095,000		12,310,000	CHAM UP 5.0		WEEK (1993) 3,127,000	DOWN 1.2%
		YEAR	-TO-DAT	TE UNIT SAI	88.	
YTD (199	4)	1	YTD	(1993)		CHANGE

FOCUS ON SALES BY: STORE LOCALE

Mich Adlertic 1,888 000 (14 5%)	South Central	1,941,000 (14.9%)	Suburb	5,715,000 (44
E North Central 2,153,000 (16 6%)	Mourten -	- 811,000 (6.2%)	Rural	4,204,000 (32.3
W North Central 894,000 (6 9%)	PscAc	_ 2,264 000 (17 4%)		
HOUNGED FIGURES				

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND SHACK SALES REPORTS COLLECTED COMPILED, AND PROVIDED BY

WARNER TONES IT DOWN FOR LAURIE ANDERSON

will benefit her. Of course, translating that exposure into sales is a challenge, but we're working on it."

Goldstein says that negotiations

are in progress to stock the new re-lease in bookstores as a cross-promotion with Anderson's latest book. 'Stories From The Nerve Bible, published by HarperCollins.

"We might do a promotional video," says Berg. "The problem has been getting exposure on the tradi-tional outlets, like MTV. We don't feel that there is a need to rush this proiect. Laurie's records aren't over quickly, and we are not under a tight time frame to whin out a standard promotional video.

Making music videos is far from a priority for Anderson, who says, "I'm not that interested in music videos anymore. I'm actually bored by most of what I see. I don't know if it's fulng to do them anymore.

The lack of massive commercial crossover appeal doesn't seem to con-cern Goldstein, who says that Anderson is a profit-maker for the label based on her consistent catalog sales.

"Her catalog sales are probably due to the fact that her sound has always been ahead of its time," says Goldstein. "She introduced loops and synthesizers, and her spoken-word style has yet to be duplicated. Anderson is a consistent seller at

the alternative intensive Rhino Records, located in Claremont, Calif. She is a top catalog seller for us, says manager Rob Dechane.

Says Anderson, "I'm tolersted as the house intellectual at Warner Bros. I haven't really had a problem with record executives trying to influence the direction of my music What are they going to do? Ask for more birds instead of bass?"

Without a significant history at ra-dio, Anderson has built a following through her early experimental vid-eos and her elaborate, expansive stage shows, which feature lasers, large video screens, and an assort ent of unusual hi-tech gadgets. Anderson expects to tour in mid-

October with an elaborate multime dis production, though with a more intimate approach than her previous efforts. "On this reading tour [to pro-mote 'Stories From The Nerve Bible'] that I just completed, there were no visuals involved," says Anderson. "I've never felt so connected to people in my life. For the first time in my career, I actually felt like people got what I was doing ... I've learned a lot from this reading tour, and the experience will be reflected in my next music | tour.

Beginning in Berkeley, Calif., Anderson's music tour will run through the end of the year, winding up with an extended run in New York.

The technology-smart musician is slated for an upcoming America Online appearance on the open music forum Cyber-Talk, which will enable computer users to chat and ask ques-tions (Billboard, July 23). Anderson already has a large cyber audience on the Internet, where she has her own

A March cover story on the making of "Bright Red" appeared in the electronic counterculture magazine Wired. "I get at least three calls a day from people asking me to work on a CD-ROM," says Anderson. "I love the idea, and I've got a few pro jects that I'm considering

Though Anderson has never charted with a single on Billboard's Hot 100, the eclectic artist has hit The Billboard 200 with each of her five previous albums, including the five-disc live performance piece "United States " which was released in 1985 That work contained 77 songs, each

focusing on the theme of America Anderson's highest album chart ranking was 1984's "Mister Heart-break," which peaked at No. 60 on The Billboard 200. The 1989 single 'Baby Doll" reached No. 7 on the Modern Rock Tracks chart.

"Initially, the new material was going to be completely stripped of tech-nology," says Anderson. "We had bass, accordion, violin, Brazilian percussion, and drums. Then I thought about processing the sounds through a computer program and slowing down the sounds . . I ended up with a heavily processed record that somehow doesn't sound that way.

Eno encouraged Anderson to keep the new record minimal and, in son cases, suggested removing alreadyrecorded elements of music.

Anderson's latest musical excur sion marks a return to the roots of her earliest spoken-word recordings. Still present, however, is a complex structure of samples and sounds, carefully included for decoration rather than distraction.

"This recording reminds me of something that I would have done 10 years ago," says Anderson. "There is a lot less strong structure. I've never been good at creating verses and

The lyrics on "Bright Red" are colored with humorous insights and an extraordinary outlook on the most

routine elements of life. Anderson describes the title track as "something out of 'Last Year In Marienbad,' " the 1961 French new wave film by Alain Resnais. "The structure is very 'he said, she said. It's a strange mixture of thoughts that would drift through my mind and fragments of different stories I would read. The theme is love and destruction, which actually could apply to any of the songs on the album. It just so happens that sometimes amazing beauty comes from destruction, and that scares people."

Musicians Vs. Gospel Labels Union Members Want Session Rates

NASHVILLE—The Nashville Assn. Of Musicians (AFM Local 257) has set Sept. 1 as the date by which gospel music labels must begin paying union rates for recording sessions that use union musicians. After that, says president Harold Bradley, union members caught "playing off the card" will be subject to fines and/or

expulsion.

The major country labels are already signatories to the AFM's Phonograph Recording Agreement, un-der which scale wages are paid and contributions are made to the union's health and welfare and pension and disability funds.

A few gospel labels and producers, namely Warner/Alliance, BMG/Reunion, Keith Thomas, Eddie Crook, and Kevin McManus, have already become union signatories.

Bradley says that Jimmy Bowen— who heads Liberty Records and is cochairman of its sister gospel label, Sparrow-has agreed to serve as a mediator between the union and the non-complying operations. Should no Bowen's services, Bradley says he will go to the offending labels him-

If the labels still refuse to sign, he adds, the union will then send agents to monitor sessions and cite the vio lating musicians. According to Bradley, he and Bow-

en have been discussing this matter for the past 18 months The break for gospel labels began

approximately 15 years ago, Bradley recounts, when the union allowed its locals to negotiate "limited pressing" scales rates which amounted to about half the regular master session

Now that gospel albums are reaching sales that rival those of country and other formats, Bradley sons, there is no justification for the lower rate. Moreover, he says, it is unfair to the gospel labels that now pay the regular master session

None of the gospel companies that would be affected by regular rates could be reached by press EDWARD MORRIS



BILLBOARD JULY 30, 1994



1st SINGLE RELEASE: "KRAZY"

- 1/17 to R&B Radio 1/29 Hot R&B Singles Debut: #64 Nat'l Videoplay: BET, The BOX
- 2nd SINGLE RELEASE: "90's GIRL"
 - 5/10 to R&B Radio 5/28 Hot R&B Sinales Debut: #48
 - Current: Top 10 BDS Nat'l Videoplay: BET, The BOX

"TREAT U RIGHT"

- 5/10 Album Release 5/28 Debut: #17 "Heatseekers
- Current Sales: 200,000 Units

PERFORMANCES

 '1994 Superbowl' with Ray Charles Apollo Comedy Hour

 Sprite Night/Soul Train/BET Apollo Tribute to Chuck Berry USO Tour

· Tour Dates with R. Kelly

COMING SOON 3rd SINGLE in August/September

 Nat'l Chrysler Campaign More Tour Dates

...ARTIST DEVELOPMENT AT ACA... "TREAT II BIGHT"



The Billboard Bulletin...

IS DISNEY READY FOR RENTRAK?

Will Disney become a supplier to Rentrak's network of retailers sharing video rental revenues? Sources say Rentrak readied itself for an announcement prior to the Video Software Dealers Assn. convention in Las Vegas this week (24), but held off, at least until the show, because the deal was still pending. Word about Disney was one reason Rentrak stock surged in the week before VSDA. There also is word that Marvel Entertainment sees Rentrak as a possible acquisition.

VID RETAILER'S \$ INFUSION

Veteran retailer North American Video, a seven-store, 15-year-old chain based in Durham, N.C., is getting new financial management. A venture called the Video Firm has taken control, but not ownership. from Gary Messenger, who says there will be an asset transfer "in the future if everything goes according to plan." North American recently emerged from Chapter 11 bankruptey.

P'GRAM TO OPEN IN POLAND Expect PolyGram to move into the Polish market next week through a deal with indie label Izabelin. Ear-

lier this year, PolyGram, through a deal with Biz Enterprises, became the first major to enter the Russian PRINCE COMPILATION TO INDIES Indie labels worldwide will handle the newest Prince-related project,

a compilation album called "1-800-New-Funk," featuring acts from his NPG label. It includes "Love Sign," a Prince duet with Nona Gave, Germany's edel Co. has rights in markets outside North America, where it was released by Bellmark July 14. and will be sublicensing the album through the same indie network that handled "The Most Beautiful Girl In The World."

STONES ONLINE

The Rolling Stones are going online as they go on the road with their "Voodoo Lounge" tour. They will set up a road stop on the Delphi Internet service, offering a contest, a database of Stones stories, completo set lists from each show a career timeline, a real-time chat area. concert reviews, and more to subscribers. The Stones also will supply Delphi with sound and video files for downloading, as well as official tour merchandise for purchase on-

INTERACTIVE ASSN. NAMES VP

The recently formed Interactive Digital Software Assn. has brought aboard a VP with MPAA stripes, Gail Markels, most recently VP of the Motion Picture Assn. of America and counsel to the film industry's voluntary ratings system, was appointed senior VP and general counsel of the IDSA, a Washington, D.C.-based trade association whose members include Atari, Nintendo, Sega, Philips, and Sony, and whose first order of business is developing an industry-wide ratings system for video games.

CHAPPELL IS VIRGIN CANADA CHIEF Doug Chappell switches from his role as president of Virgin Canada to president of Mercury/Polydor Canada, effective Aug. 2. He replaces Tim Rooney, who is leaving the label, formerly known as Poly-Gram Records Canada, for an affiliation yet to be announced. He'll report directly to Gerry Lacoursiere, chairman of PolyGram Group Canada. Before Chappell's post at Virgin, he was president of Island Rec-

ords Canada and promotion VP of HOWELLS TO EXIT PWL INT'L

A&M Records

David Howells has resigned his post as managing director of PWL International, one of Britain's top pop/dance labels, effective Oct. 1, after a decade with the company. He intends to return initially to "my publishing roots," but says he also intends to explore fresh opportunities in the pop/dance market. Howells says the parting is amicable. No replacement has been announced

WOLBERT HEADS NEW B&T UNIT

Baker & Taylor has named Frank Wolbert president of Baker & Taylor Entertainment, a new entity that consolidates the distributor's video and computer software division. He replaces Jim Warburton, who has been retained as a consult-

Rolling Stones Exiled On Mane Street

THIRTY YEARS AND ONE MONTH AGO thisweek, the Rolling Stones' first album, "England's Newest Hit Makers," entered the Billboard album chart at No. 104, good enough to be the highest debut on that chart. The band may not be England's nearest hit makers any more: Alan Jones of Music Week has computed the average age of the band's current lineup. and it's 50, making the Stones the most elderly group to have a No. 1 album in the U.K.

Just shy of qualifying for a sen-ior citizens' discount, the Stones are still capable of having the high-est new entry of the week. "Voodoo Lounge," the 37th Stones album to chart enters The Billhoard 200 at No. 2, the highest-ever new entry for the band. Only Simba, the Lion King, stands in the quintet's way of scoring a 10th chart-topping disc.

The Disney soundtrack is a mercub compared to Mick Jagger and company; "The Lion King" has been on the chart for seven weeks, while the Stones are beginning their fourth decade as a chart act.

"Voodoo" is the seventh Stones album to debut in the top 10, and the 27th to be the highest new entry of the week. The top 10 highest-debuting Rolling Stones alweek. The toly in aghest-outuary roung stones are: 1. "Voodoo bums over the last three decades are: 1. "Voodoo Lounge"; 2. (tie) "Black And Blue," "Emotional Re-cue," and "Tattoo You." all at No. 8. 5. (tie) "Get Ye-Ya-Ya's Out!," "Sticky Fingers," and "Exile On Main St.," all at No. 10; 8. "Metamorphosis" at No. 19; 9. "Goats Head Soup" at No. 21; and 10. "Sucking In The Seventies" at No. 25. The lowest-ever debut for a Stones album was the No. 199 bow of "Let It Bleed," rhich managed to climb to No. 3.

The high debut of "Voodoo" comes without the bene fit of a Hot 100 single; "Love Is Strong" has not yet made an appearance on the singles chart, although it is bulleted at No. 2 on Album Rock Tracks

'The Lion King" hasn't opened in the U.K. yet, but when it does, the soundtrack will appear on a compilawhen it does, the southurack will appear on a compar-tion chart that lists discs with various artists—a sepa-rate listing from the main pop chart. "Voodoo Lounge" enters the pop chart at No. I, giving the group its first chart-topping British disc in 13 years. It's the Stones' 10th No. I album in the U.K.; only the Beatles, with 12, have had more.

'STAY' STAYS: A number of Chart Beat readers wrote in with interesting facts about "Stay (I Missed You)," presuming that Lisa Loch & Nine Stories would move into the No. I position on the Hot 100. But they all could have saved 29 cents; Lisa stays, all right-she stays at No. 2, while All-1-One con-



tinues its reign over the Hot 100 for an 11th week. That puts "I Swear" in a tie with Elvis Presley's "Don't Be Crucl"/"Hound Dog" as the third most successful single of the rock era, using weeks at No. 1 as the criterion. Only "I Will Always Love You" by Whitney Houston (14 weeks at No. 1) and "End Of The Road" by Boyz H Men (13 weeks) have fared het-

EIGHTEEN AND HE LIKES IT: Elton John registers the 18th top five single of his career, and the first on his own since "I Don't Wanna Go On With You Like That" went to No. 2 in 1988, "Can You Feel The Love Tonight," from "The Lion King," moves up two place to No. 5 on the Hot 100.

Elsewhere on the chart, John McDencamp scores his 10th top 10 hit, and his first since "Cherry Bomb" went to No. 8 in 1988, as "Wild Night," his duet with Me'Shell NdegéOcello, moves up two notches to No. 10.

southernplayalisticadillac**goLD**muzik

"This rap duo's debut album serves up hip-hop Southern style, with laid-back grooves flav-ing hardcore tales of the 'hood bristle with clever humor and sharp insights rather than race," ***

Los Angeles Times / June 26, 1994

"They got the old-school '70s flavor, but they're bringin' it to the '90s."

-ICE CUBE Rolling Stone Hot Picks

OUT KAST

"OutKast successfully combines city-ish
rhyme flow with cleaned-up
countryisms (imagine young
Malcolm X just up from Lansing in
his first zoot suit). Opting not to
just make hyped-up rhyme lies,
they coat their lyrics with that
strange Southern phenomenon
honesty." *****¹/₂
-/The Source / July, 1994

"A" -Entertainment Weekly

SOUTHERNPLAYALISTICADILLACMUZIK, the debut album from OUTKAST, now way past Gold on its way to Platinum. Includes the new hit title track and their #1 for 6 weeks straight Gold joint "Player's Ball."

PROVING TO BE THE FLAVA OF PLAYAS EVERYWHERE!

Produced by Organise Native for Organise throw Productions, No.

critics love it.



(but don't let that discourage you.)

One critic called it: "Joyous Melancholy." We're not sure what this means, but we think it's good. Another critic described it as: "a clever piece of work-and-music play about Byrne's roles as merry prankster, conscience and reflection for his listeners." Who's speaking in tongues now?

Thankfully we picked up *The New Yorker* which said: "a jubilant, percussive ride...sounds like a hit." Now this we understand. Time said the album: "resurrects-and redefines-the skittering, stripped-down sound of the early Talking Heads." This is clear. And from The New York Times came: "Mr. Byrne has never sounded more earnest...[a] luminous album."

And just in case we were still confused, New York magazine said Byrne's band has been: "...burning down various European concert houses." Plus, Rolling Stone wrote: "...an altogether first-rate record that's both raw and disciplined."

Simply put, David's new self-titled album is his best work since the heyday of the Heads. It's the new vintage Byrne.

David Byme (#2-45558). Produced by Arto Lindsey; Susan Rogers: David Byrne. Management: Original Artists/Linda Goldstein.

Send us a fax (\$18) 846-9474 or give us a call at 1-800 488-4221 and we'll send you a copy of David Byrne's new album. Offer good while supplies last.

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